

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MARY ANNE GUITAR  
OLD REDDING ROAD  
WEST REDDING, CONNECTICUT

WEEDER 6-2043

October 25, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Could you give me Ira Herbert's address  
so I could write him for permission to  
use "Nu" in my book?

Also, I have permission from Ben Shahn to  
use "Silent Music" in the book. He  
says I should credit both Downtown Gallery  
and CBS. Is this all right with you.

Many thanks,

*Mary Anne Guitar*



New York success, could be counted on the fingers of one hand - and then they were mostly close friends or fellow artists. William Brown's famous football paintings of 1955, even after being published in color in LIFE in October 1956, did not find a single private buyer when shown at the Palace of the Legion of Honor in 1957. These remarkable paintings averaging 4' x 6' in size were priced at \$200.00 each. And the same holds true of Paul Wonner and James Weeks, the other two major painters who turned to figurative painting around 1955-56. Mr. Leider then goes on to discuss the individual painters of the Bay Area, referring to Elmer Bischoff, Paul Wonner, and James Weeks as Diebenkorn's "followers", a remark that is as insulting as it is unjustified.

A few paragraphs later, in discussing Southern California, Mr. Leider does not even mention the name of John Paul Jones, one of the few artists from this area who has won a major national reputation. Nor does he refer to the sculpture of Jack Zajac, internationally acclaimed and being avidly collected by the best American museums, which he was only too happy to exhibit when, a few years ago, he was manager of a gallery in San Francisco.

On and on it goes. He praises the San Francisco Art Institute, indeed an important and influential center on the West Coast. But in listing the faculty (he mentions six names) he "forgets" to mention Richard Diebenkorn, Elmer Bischoff, James Weeks, Jack Jefferson and Nathan Oliveira, who, in fact, are the ones that have in the past few years been primarily responsible for setting the tone of the school and for giving it its quality.

I hope I have made my point - it is tiresome to keep enumerating the many misstatements and insults. And then, of course, there is the affront committed by you in publishing on one page seven 2" x 3" reproductions of paintings under the heading "The Figure Painters: '...pointlessly-worked surfaces, bad coloring, senseless impastos... and kow-towing to an audience that wanted to be told that the new American painting was really a giant mistake.'" One is forced to conclude that only a person insensitive to the hard work, struggle and dedication of American painters would have the bad grace and manners to subject them to such cavalier treatment.

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ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

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VICE PRESIDENT  
AND COUNSEL

MURRAY HILL 8-7800  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

October 18, 1963

BY HAND

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

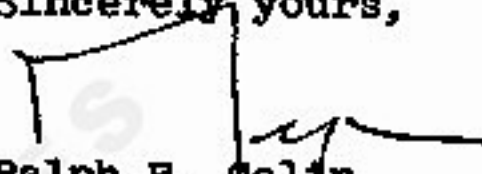
You may remember that under date of September 21 you gave me an appraisal of a Harnett painting owned by Gifford Cochran entitled by him "Musician's Old Friends" and the title of which was corrected by you to "Professor's Old Friends." The value you gave me was "in the neighborhood of \$20,000."

I had previously received an appraisal of the same picture from Coe Kerr at Knoedler's at \$8,500. This is so wide a difference that I feel, and I am sure that you would agree with me, that it is not practical to average the two figures and to appraise at the average. There seems to be some fundamental difference and it is possible that Knoedler's is simply not aware of the facts about the market about which you know.

Would it be possible for you to telephone Mr. Davidson at Knoedler's and discuss this difference with him. Perhaps on the basis of what you could tell him, Knoedler's would be willing to increase their appraisal to a figure closer to yours.

Inasmuch as this matter has already been long delayed, I would greatly appreciate it if you would give it prompt attention and either talk with Mr. Davidson or give me your views.

Sincerely yours,

  
Ralph F. Colin  
Administrative Vice President

RFC:jl A735

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KELVYN M. LAWRENCE  
GORDON WILSON  
DAVID L. HANBON

**WILSON & McILVAINE**

120 WEST ADAMS STREET

CHICAGO 3

JOHN P. WILSON (1867-1922)  
WILLIAM S. McILVAINE (1888-1943)

TELEPHONE  
ANDOVER 3-1212  
CABLE ADDRESS  
WILVAINE

STUART S. PALMER  
OFFICE MANAGER

21 October 1963

The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Attention: Miss Edith Gregor Halpert, director

Re: Sculpture of John Storrs

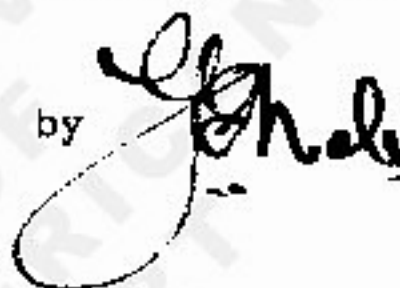
Gentlemen:

Mrs. Donald Booz has discussed with us some of the questions raised in your letter to her of 11 October. We are studying those problems and you will receive a reply either from us or from her in the not distant future.

Yours very truly,

WILSON & McILVAINE

by



GEH-la

cc: Mrs. Donald Booz

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October 25, 1963

Mrs. Sydney Stein Jr.  
1192 Westmore Road  
Winnetka, Illinois

Dear Mrs. Stein:

I'm so sorry to have missed you when you called at the gallery yesterday morning, but am pleased that you had an opportunity to see so outstanding a cross-section of Tseng Yu-Ho's work - and that you are considering my very favorite painting by this brilliant artist.

No doubt you were advised that this polyptych may be used as a screen or can be joined as a single unit by removing the temporary wooden strips placed on each unit to protect the paintings in shipment to and from Sweden.

As you were advised, we will be very glad to send this to you for consideration if you so desire. And I do hope to have the pleasure of seeing you when you are next in New York.

Sincerely yours,

EGH/tm

*See*  
*C. 116*  
*re T.Y.H.*



October 26, 1963

Mr. Gudmund Vigtel  
Head of the Museum  
Atlanta Art Association  
1280 Peachtree Street, N. E.  
Atlanta 9, Georgia

Dear Vig:

It was very gracious of you to send me the charming  
note. I, too, enjoyed our little outings and hope it  
won't be long before we have a repeat performance.

The photographs and slides have just arrived and I'm  
having the former sent on to you and the latter are  
herewith enclosed for your consideration. I hope that  
you will show the slides through a projector so that  
the paintings will appear as impressive as they are.  
In any event, I'm sure you know how to handle the mat-  
ter without any suggestions from me.

Fortunately, we have two or three prints of the silk-  
screen entitled LUTE AND MOLECULES by Ben Shahn. I  
will put one aside temporarily. The price is \$125.00  
and of course you are entitled to the museum discount.

Have fun in Miami. Best regards.

Sincerely yours,

EGH/tm





BORIS MIRSKI GALLERY

October 17, 1963

Dear Nathaly,

It was indeed a wonderful visit Edith and I had in Boston.

It is always a shot in the arm for me to see her.

I have enclosed a catalogue of Rico Lebrun's retrospective exhibition held at Boston University in 1959 along with more up-to-date biographical data. I regret that I do not have a photograph of Edith's drawing.

With kindest personal regards, I am

Faithfully yours,

*Boris*  
Boris Mirski by G. J.

*Pasted data up in Collection BK*

*(71)*



November 1963

Dear Mrs. Halper,

I was in your Americans  
Ahead show in 1956. I do  
hope you will be able to  
come to my show.

Marion Greenstone



Statement of Peter Pollack, Director of The American Federation of Arts, before the Senate Committee on Labor and Public Welfare, Room 4230, New Senate Office Building, Washington, D.C., at 10:00 A.M., Wednesday, October 30, 1963, on Bill S 165 To establish a United States National Arts Foundation and Bill S 1316 To Provide for the establishment of a National Council on the Arts and a National Arts Foundation

---

Mr. Chairman and Gentlemen of the Committee:

It is indeed gratifying to be received today as Director of The American Federation of Arts, representing its President, Mr. Roy R. Neuberger, whom you invited to speak on behalf of Bills S 165 and S 1316 now under consideration. As Director of The American Federation of Arts it is my privilege to serve as spokesman for 476 Chapter Members consisting of 347 art museums and 129 college and university art departments all over the United States.

Before I speak on these bills, however, I would like to call to your attention that since 1909 when President Theodore Roosevelt, with the active participation of his Secretary of State, Mr. Elihu Root, gave the necessary impetus to establish The American Federation of Arts, this organization has constantly fostered better working relations between government and art. In 1910 it supported the establishment of the National Commission of Fine Arts, and in 1913, The American Federation of Arts was greatly influential in obtaining the removal of the tariff barrier imposed on the importation of art works into the United States. As a result, the importation of art works from abroad was enormously stimulated. Therefore, the passage of this one bill alone can be credited with having made possible the collection of priceless treasures which are now to be seen in the nation's museums. Consider how much

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October 19, 1963

Mr. Michael St. Clare  
Babcock Galleries Inc.  
305 W. 110th Avenue  
New York, New York

Dear Mr. St. Clare:

When I spoke to you several days ago, you offered to come by with the idea of examining the "Warrior" we have consigned to us by Alfred Kreymborg to whom the painting was presented by the artist a great many years ago.

As I mentioned, I am very eager to dispose of this for them and would leave all the arrangements insofar as the purchase is concerned to you, as I do not want to profit from this transaction.

Don't you let me know when you can drop in. It will be nice to see you.

Sincerely yours,

EGH/tm



Mrs. Edith G. Halpert

-2-

October 24, 1963

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figures which do not jibe with your income tax figures. If the IRS people then asked to see your returns, they would see the difference and this could lead to their getting an improper impression because they would not realize that you had consistently taken this 30% discount in your returns but had failed to reflect this discount in your valuation book. In other words, the supplying of these figures in accordance with your valuation book could lead to serious difficulties.

The net result as of the present time is a situation which is not desirable but has to be dealt with. Taking into consideration all of the factors, we think the best course to follow is as suggested above although we may have to argue this out upon any examination of the tax agent.

I have dictated this letter with Mr. Oberfest who has been conferring with me about this.

With best regards.

Sincerely,



FB/las



October 23, 1963

Mr. Van Deren Coke, Director  
University Art Gallery  
The University of New Mexico  
Albuquerque, New Mexico

Dear Mr. Coke:

I am very pleased to learn of the success you enjoyed in relation to the opening of the new University Art Gallery.

Of course I too would like to see an outstanding Marin in your collection and am listing the prices of the two examples now in your possession.

Mountains (Sangre de Christi), 1930      \$3500.00

Region of Taos, New Mexico, 1930      3000.00

You will note that the prices are exceedingly low (and will be lower based on the 10% museum discount) but we always try to cooperate with museums by listing figures which make acquisitions possible.

Incidentally, I note that you also have paintings by Kuniyoshi and Sloan which were also on our original consignment to the Amon Carter Museum. These figures are listed for your information.

Kuniyoshi: New Mexican Landscape with Cow, 1941      \$750.00

Sloan: Corpus Christi, 1920      5500.00

Sincerely yours,

EGH/tm



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✓  
Mrs. Lawrence B. Olds  
315 East 72nd Street  
New York 21, N. Y.

and Mrs. Lawrence Olds  
is he Delighted to attend  
your Reception at



November 1, 1963

Mr. Thomas S. Tibbs, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Mr. Tibbs:

Mrs. Halpert has asked me to tell you that the Ben Shahn - THE INTEGRATION DECISION, SUPREME COURT - which you have on consignment is being shown in the Whitney Museum Annual from December 11th to February 2nd.

Even if you plan to purchase this picture, would you please return it to the Whitney before the end of November for their exhibition.

Thank you for your cooperation.

Sincerely yours,

John Marin Jr.

JM/tm



October 23, 1963

Mr. David Comsky  
Freshman, Marantz and Comsky  
Suite 530  
9171 Wilshire Boulevard  
Beverly Hills, California

Dear Mr. Comsky:

Thank you for your letter.

I am sorry to state that we have no permanent catalogue of Ben Shahn's work as it represents a large variety of media and in relation to the paintings produced by him, a good many are sold so promptly that it would be futile to publish a listing. The only catalogues we have are those relating to a specific exhibition and we will be glad to put you on our mailing list. His prints, all of which are executed entirely by Shahn, are in the silkscreen medium - some in black and white, others in color. They range in price from \$50.00 to \$250.00, depending on the size of the print and the number still available. The subject matter covers a very, very wide cross-section.

When you are next in New York, I hope you will come in and become acquainted with his work. I look forward to meeting you.

Sincerely yours,

EGH/tm



ROBERT ALAN GOUGH

Born 1931 - Quebec City,  
Quebec, Canada



Studied at the American Academy of Art,  
Chicago, Illinois

**HONORS:**

Natl Academy of Design, Henry Ward Ranger Fund Purchase 1962  
Butler Institute of American Art, MidYear Show, Purchase 1962  
Illinois State Fair Exhibition 1961 Award  
Union League Club Exhibition, Pick of Show Award 1961

**PUBLIC COLLECTIONS:**

American Federation of Art  
Butler Institute of American Art  
Nebraska University Museum  
The Union League Club of Chicago

**EXHIBITIONS:**

Illinois State Fair Exhibition, 1961, 1962  
American Federation of Art, Graphic Show 1963, being circulated through  
the Middle East  
Art Institute of Chicago, Society of Contemporary Show, 1963  
University of Illinois Biennial Show, Krannert Art Museum, 1963  
Ball State Teachers College Exhibition 1963  
Pennsylvania Academy of Art 1963  
Smithsonian Institute 1963 (Washington Watercolor Association Exhibition)  
Connecticut Academy of Fine Arts 1963  
Audubon Artists Society Annual 1962  
Butler Institute of American Art, MidYear Show, 1962  
National Academy of Design 1962

Mr. Gough lives in Chicago but his artistic home is still the area around Chillicothe, Ohio, where he has lived the greater part of his life. He has a kinship with the land and people and old homes that is renewed on frequent painting visits. His paintings reflect his intimacy with and love for the area.



October 19, 1963

Miss Ruth Ann Sims  
Box 213  
Milligan College, Tennessee

Dear Miss Sims:

In response to your letter of October 10th, may I suggest that you communicate with the art department of Notre Dame University, which frequently organizes exhibitions dealing with religious themes - both in sculpture and in painting.

While we have a number of objects which would fit into your category, we do not organize traveling exhibitions as we cannot afford to have works of art out of the gallery for any long period and I think, therefore, that you would be better served by an educational institution.

Sincerely yours,

EGH/tm



87a Clifton Hill Studio  
London.N.W.8,

October 26 1963.

Edith Gregor Halpert.  
The Downtown Gallery,  
32 East Street 5I,  
New York 22.

Dear Miss Halpert,

Thank you for your letter reference EGH/tm of 23 October.  
It was kind of you to give me so much information concerning the  
Singer Building painting by John Marin. I am sorry alas it has  
turned out to be a coloured reproduction and not an original,  
both for your sake for having put you to so much trouble, and  
of course for mine!

Yours sincerely,

*M. Mitchell Smith*

Mary Mitchell-Smith.



A retrospective look at the limpid poetic water-colours of John Marin (1870-1953) (Waddington Galleries until 26 October) extends our appreciation of American painting in a rewarding way (Fig 3). He is little known in Europe as he rarely exhibited outside America where he was rightly celebrated as an artist of distinction (exhibiting in the Armory Show, 1913). He was one of the same generation as John Sloan, Joseph Stella and Marsden Hartley in America, and Vuillard, Rouault and Matisse in France, where he went at the age of thirty-five and stayed for five years. His European sojourn left him with a propensity for introducing cubist fragments into his painting, so that superimposed angular planes harden the appearance of his naturally atmospheric shapes. One source of inspiration was the hysterical metropolitan bustle of Manhattan crowds against the jagged rectilinear skyline, a scene he communicated by swift spontaneous touches of water-colour which scintillate against white paper, not far removed from the separate transparent brush strokes of Cézanne's last economical statements.

Another source was a poetic involvement with the moods and atmosphere of the sea, especially the Maine coastline. Free, broad washes are floated or dragged over rough paper effectively catching the surging rhythmic movements of waves and the drama of infinite spatial recession evoked by light and atmosphere and conveyed in soft aqueous colours, arousing in the spectator a deep sense of loneliness and peace as if a solitary spectator on these desolate shores. His handling has exceptional confidence and authority. It is the combination of exuberance and poetic sensibility that is unique and valuable in Marin. He was not an initiator in twentieth-century art, nor was he at the spearhead



**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**28 October 1963**

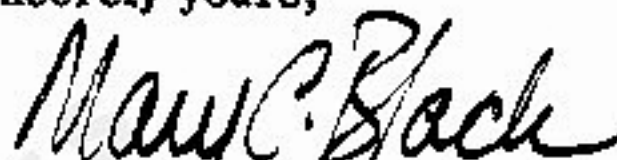
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Miss Alice Nash  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Nash:

We have extended our insurance to cover the painting  
of the Wolfersbergers in transit and on exhibition. It arrived  
today in good condition.

Sincerely yours,



Mary C. Black, Director  
(Mrs. Richard Black)



## STRAUS - FRANK COMPANY

HOUSTON, TEXAS

ROBERT D. STRAUS  
EXECUTIVE VICE PRESIDENT

October 24, 1963

Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

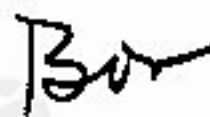
The University of Texas has just finished building a new fine arts complex which includes a museum. Carol and I have always been interested in the fostering of art in the colleges so as to reach the young people in their formative age. With this in mind, we are giving to the University of Texas Museum the 33 drawings of Ben Shahn "The World of Sholom Aleichem." They are most anxious to get these drawings for the museum and for the use of the art and theatre departments. The new fine arts building is being dedicated on November 15, and we want to make this presentation as soon as possible so the drawings can be suitably framed.

So I can give the University an idea of the value of these drawings, I would appreciate your immediately having them appraised for me. Sometime ago you gave me a figure of \$3,500 for insurance purposes. This seems low, as this is a gift. Does this figure still stand, or do you want to resubmit it to the board for a realistic appraisal? I realize that an appraisal board sponsored by the New York art dealers must make this appraisal, and I am certainly willing to pay for same.

I can't emphasize enough that time is the essence in this instance, and I would appreciate a collect wire from you giving me the appraised value.

Looking forward to hearing from you, and with kindest personal regards, I remain

Sincerely,



RDS:fls

P.S. I need this appraisal also for tax purposes.



Ball, who married Ebenezer Wiley. They lived at "Plantrees"  
when Erastus lived at Leverett. I hope this information will  
help you. Sincerely, (signed) Jean Berkowitz."

My best regards.

Sincerely yours,

EGH/tm

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11111

11111

Dear Mrs. Halpern,

Am looking forward to being  
with you on Monday, October 28th.

Sincerely,  
ray shaw



MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Office of the Director

October 23, 1963

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I'm delighted to say that we were able to buy the Marin "Sea or Mountain, as you will" at our October meeting of the Trustees. I'm sorry that it has taken so long to find the money! I appreciate your patience and your confidence in my determination to acquire such a distinguished example of Marin's art.

With kindest regards,

Sincerely,

Perry T. Rathbone  
Director

PTR/vf

P. S. If you will be kind enough to have your office send us a bill for the picture, it will be paid immediately.

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October 26, 1963

Mr. Robert D. Straus  
Executive Vice President  
Straus-Frank Company  
Houston, Texas

Dear Bob:

Your letter reached me this very moment and I hasten to reply to avoid delay.

Unfortunately, I cannot give any gift valuation under the new ruling and would therefore suggest that you write directly to the Art Dealers Association, which will appoint three members of the association to provide individual estimates now required by the Department of Internal Revenue. You will receive the necessary forms which will be forwarded to the three appraisers. I'm sorry, but the law is the law and I'm sure you will understand.

It was wonderful to see Carol at last and I'm still waiting for the day when both Strauses appear in New York. It's been a mighty long time, you know.

As ever,

EGH/tm



S H E L B U R N E



M U S E U M

INCORPORATED

*Founded in 1947 by Mr. and Mrs. J. Watson Webb*

SHELBURNE, VERMONT

Office of the Director

Burlington, UNiversity 2-9646

October 28, 1963

Mrs. Edith Gregor Halpert  
Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Your recent letter I am answering in the hope that you will understand our decision given to the Bowdoin College Museum.

Watson very carefully considered the request, along with many others, with various members of his Advisory Committee, and it is felt that this Museum must be most careful in deleting its fine examples from its various Galleries by the loaning of objects to various exhibitions. As always, each and every request is considered upon its own merit.

When we next receive further requests, I will of course forward same on to Watson in California in order that he and some members of the Advisory Committee can review the possibilities either with an affirmative or negative answer. Watson has already returned to California, and I will send on to him your letter.

We did experience a very good summer with a small increase in traffic. Do hope your summer has been pleasant, and with best regards from Marion and yours truly,

Cordially yours,

Sterling D. Emerson

SDE:co

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GRDavenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

October 17, 1963.

Dear Mrs. Halpert:

Many thanks for your letter. Needless to say, we would be happy to have the Marin oils and all for the Marin exhibition I proposed in a letter of October 8 which I hope has meanwhile arrived. We seem inadvertently to have sent it by slow boat!

All best wishes.

Yours sincerely,

Francis S. Mason,  
Deputy Cultural Attache.

Miss Edith Halpert, Director,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.

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Tentative list of artists to be represented in "American Painting 1910-1960"  
Indiana University, April 1964

George Bellows

John Sloan

— Max Weber

— Arthur Dove

— Marsden Hartley

— Joseph Stella

— Walt Kuhn

— Stuart Davis

— Niles Spencer

— Edward Hopper

Charles Burchfield

— John Marin

— Charles Demuth

— Yasuo Kuniyoshi

Edwin Dickinson

Grant Wood

Thomas Benton

• John S. Curry

— Charles Sheeler

Georgia O'Keeffe

Philip Evergood

Jack Levine

Morris Graves

Joseph Albers

Hyman Bloom

Milton Avery

Karl Knaths

Mark Tobey

— Ben Shahn

Arshile Gorky

Lyonel Feininger

Bradley W. Tomlin

Jackson Pollock

Philip Guston

Adolph Gottlieb

Willem de Kooning

Jack Tworkov

Robert Motherwell

William Bazotes

Hans Hofmann

Mark Rothko

Franz Kline

Conrad Marca-Belli

Clyfford Still

Barnet Newman

Ad Reinhardt

James Brooks

David Park

Richard Diebenkorn

Andrew Wyeth

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October 25, 1963

Mr. Scott Nides  
1301 South Scott Street  
Arlington 4, Virginia

Dear Mr. Nides:

Much as I would like to be of assistance to you, we have never entered into written contracts with our artists.

I would suggest that you get in touch with some of the other galleries, many of whose practices may differ from ours.

Sincerely yours,

EOH/tm



Gentlemen:

Please send me the hours (Sat + Sun) which your Cumming's show is open for viewing. I would also appreciate a list of eat-  
ing places if available.

Thank you.

(Dr.) James D Brach  
Biscuit City Rd  
Kingston  
Rhode Is.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 19, 1963

Mrs. Yvonne Aubert  
Executive Vice President  
Build of Creative Art  
623 Broad Street  
Shrewsbury, New Jersey

Dear Mrs. Aubert:

As we have a very limited inventory of paintings by Ben Shahn, I delayed my reply. However, I think we can arrange to find one painting and one drawing for your exhibition in November, if you will advise us when you plan to come in for these pictures.

Our insurance stops at the portal and the usual arrangements include full responsibility on the part of the consignee as to expenses involved in transportation and insurance.

We will have the pictures ready for you at two days notice.

Sincerely yours,

EGH/tm



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

✓

Mr. and Mrs. Allan D. Emil

regret that they cannot  
be with you for cocktails  
on Monday, October 28<sup>th</sup>





marion  
greenstone  
paintings

december 3 through 28, 1963

bridge gallery

61 west 56 street

opening • december 3 5 to 7

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 30, 1963

Rev. Anthony J. Lauck, C.S.C.  
The University Art Gallery  
University of Notre Dame  
Notre Dame, Indiana

Dear Father Lauck:

After assembling the material you had requested - all but two, #1300 - B. C. Johannis Mennert, which was promised elsewhere previously and another birth certificate belonging to Williamsburg, I realized that I had no shipping date and had in my possession only three lender's forms for nine items. Would you be good enough therefore to give me the information and mail the additional forms. As a matter of fact, I would suggest that you send about three extras as we might have some further suggestions.

I hope you've had success in obtaining all the loans you contemplated and that the show is shaping up to your entire satisfaction.

Sincerely yours,

EGH/tm



THE SEYMOUR H. KNOX FOUNDATION, INC.

1808 MARINE TRUST BUILDING  
BUFFALO 3, NEW YORK

October 30, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Gentlemen:

The Seymour H. Knox Foundation, Inc. purchased the following painting from you:

<u>Date Purchased</u>	<u>Artist</u>	<u>Painting</u>	<u>Year</u>	<u>Size</u>	<u>Cost</u>
12/15/60	Isami, Doi	"Deep Sleep"	1959 or 1960	43x43	\$450.

Will you please supply us with a current appraisal for this painting?

Very truly yours,

THE SEYMOUR H. KNOX FOUNDATION, INC.

By: James T. Edwards  
Ass't. Treas.



# Nationalmuseum

Stockholm  
22/10 1963.

The Downtown Gallery, Inc.  
New York 22.

Dear Sirs,

Enclosed please find in cheque no 100900 A/B Svenska  
Handelsbanken, Stockholm, \$ 600:- as payment for your invoice  
of the 27/9 for chinese painting nr. 10113.

Very truly yours

NATIONALMUSEUM  
*B. Gustafsson*

Encl./Ch. no 100900.



October 29, 1963

Miss Nina Kaider  
Ruder and Finn, Inc.  
130 East 59th Street  
New York, New York 10022

Dear Nina:

Now that Stuart is very much better, I am resuming negotiations with him in connection with the poster and would like to know the actual deadline for delivery of the painting. Would you please let me know so that I can pass on the information to him.

It was good to see you. I'm sorry that I was so overwhelmed with new visitors, etc.

Sincerely yours,

EGH/tm



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*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

October 25, 1963

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York, New York

Dear Edith:

I am terribly sorry that I will have to miss the opening of Homage to E. E. Cummings on the 28th. I shall be spending that evening on a train to Chattanooga to judge an exhibition on the 29th.

With best regards,

Sincerely yours,

*Bill*

Director

HWW:egs

*News???*



October 26, 1963

Mrs. Esther Bear  
1125 High Road  
Santa Barbara, California

Dear Esther:

This is the third letter I have dictated to you, but  
am sending you one, which will explain all my woes.

When your bill for the Dole collage arrived, I turned  
it over to a temporary bookkeeper for payment and as-  
sumed that this was taken care of. However, in check-  
ing with the accountant the other day, I learned that  
there is no such entry in the books. Will you there-  
fore please make life bearable for me by sending me a  
duplicate immediately so that I can become an honest  
woman. This is the first mix-up of its kind and I re-  
gret that it had to happen to you, of all people. In-  
cidentally, I am delighted with the picture which, as  
I mentioned previously, will be included in our Christ-  
mas exhibition next month. Would it be too much to ask  
you for biographical notes which we can have in our files  
on Dole. We always like to have such records in our files.

Again I want to thank you for the delightful party at your  
house and to tell you how much I enjoyed seeing you again.  
My very best regards.

Sincerely yours,

EGH/ta



October 21, 1963

Dr. Richard A. Schwalb  
17 West Blackwell Street  
Haver, New Jersey

Dear Dr. Schwalb:

Thank you for your letter.

This will confirm that I will be on the premises  
and happy to see you when you come in on Wednes-  
day afternoon.

Sincerely yours,

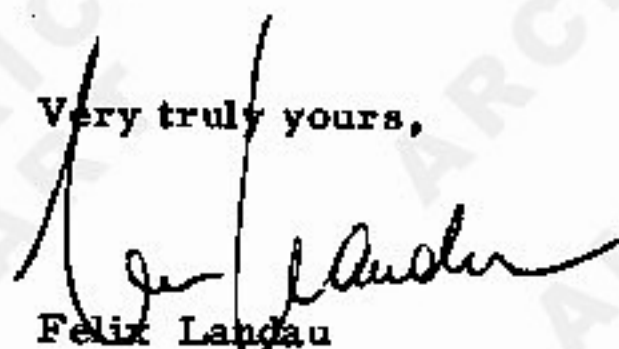
FGH/tm



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One more thing; in the same issue in her "Personalized Gallery Guide: Los Angeles", Helen Wurdemann states that I began my Gallery by "...exhibiting some local artists whose paintings needed framing". I consider this statement a libel on my reputation and have turned the matter over to my attorney. The quality of Miss Wurdemann's reportage may be further illuminated by her next statement that the Felix Landau Gallery "has given up most of their home talent". Having held ten or more one-man shows of my West Coast artists each season - including this one - for the past 15-1/2 years I am torn between amusement and a feeling of compassion for your well-earned embarrassment.

Very truly yours,



Felix Landau

cc: John Canaday, Henry Seldis  
John Irwin, Philip Leider, etc., etc.



October 21, 1963

Comet Day Letter Service  
220 East 23rd Street  
New York, New York

Attention: Mr. Sussman

Dear Sir:

Please start addressing the 640 envelopes being delivered by messenger, starting with publicity first and the customer file second. The balance of the envelopes will be delivered this afternoon.



AMHERST COLLEGE

*Amherst, Massachusetts*

DEPARTMENT OF ROMANCE LANGUAGES

hand, 1833.

I am also pleased to have the good copy of your *PLAGUE OF DARKNESS*. We have finally entered all of this series as of 1865-1880. I have recently acquired the *PASSAGE OF THE RED SEA*.

Now, we have sent in the galley proof of the Checklist and although I shall endeavour to get the information you give me into the page proof, that will depend upon the editor.

About the fine pair of "Mr. and Mrs. Pearce of Hadley" which really started all of our Field collecting, I have curiously been these last weeks a neighbour of a direct descendant of the Ebenezer Wileys and he does not recognize in them his great grand-parents nor see any resemblance to any daguerreotype he has.

With my best thanks and regards,

*Reginald P. French*  
Reginald P. French



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# WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

LLOYD GOODRICH, Director

JOHN I. H. BAUR, Associate Director

JOHN GORDON, Curator

EDWARD BRYANT, Associate Curator

MARGARET McKELLAR, Executive Secretary

October 23, 1963

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

Thank you for returning the entry forms for the works by Broderson, Davis, Rattner and Shahn to be included in the coming Annual Exhibition. I hope we can have photographs of them this week so they can be reproduced in the catalogue.

We regret that we were not able to include any of the other possibilities.

With best regards,

Sincerely,

*John Gordon*  
Curator

ig/rs

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Alvin H. Baum • 135 S. La Salle Street, Chicago 3

October 18, 1963

*PE  
note passed  
10/16/63  
Shirley Baum*


Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of October 12, and  
for the slides and transparencies of the various  
DOI paintings.

Per your request, I am returning the slides  
and transparencies to you. I am not interested  
in any of the paintings. The next time I'm in  
New York, I'll come in and browse around.

Sincerely yours,



AHB:AM

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# LOS ANGELES COUNTY MUSEUM OF ART

LOS ANGELES 7, CALIFORNIA • RICHMOND 8-2194

Office of the Director

October 31, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, New York

Dear Mrs. Halpert:

The exhibition of the works of Gaston Lachaise, which you have so generously helped to make possible, opens to the public at the Los Angeles County Museum of Art on December 4, 1963. In conjunction with this, it is my pleasure to invite you to a dinner honoring lenders to the exhibition on the evening of December 3, prior to the special members' preview reception in the Museum at 8:30 pm.

The monumental exhibition, "Master Works of Mexican Art", will still be on view here before returning permanently to Mexico for dispersal, and we will be delighted to give you an opportunity to view this as well as the Lachaise installation.

If you will return the enclosed reply card at your earliest convenience, I will send you further details regarding the lenders dinner.

I hope you will be able to be with us on this occasion to which you have contributed so much.

Sincerely,

*Richard F. Brown*  
Richard F. Brown (JH)  
Director

RFB:lr

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# THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD. Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 Telephone REGent 1719

29th October, 1963.

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.

Dear Mrs. Halpert,

The exhibition closed on Saturday. Herewith are cuttings to date; I'm afraid that the Sunday papers ignored the exhibition completely - how they could do this I don't know.

We have had quite a good attendance and sold five or six watercolours, mostly smaller ones; but I will write to you with fuller details within the next week.

I would like to keep on nine or ten watercolours for a period of time, as I hope to subsequently sell some more.

With all best wishes to you and Mr. John Marin Junior.

Leslie Waddington

7.5 Your letter has just arrived

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AF A

October 25, 1963

Mrs. Richard Black, Director  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mary:

I went to Newtown and brought in the Woldersberger portrait which is now packed and about to be shipped to you. I assume that you have already placed insurance on this painting and am sending it to you via Air Express in order to expedite delivery and listing the minimum insurance of \$500.00.

Also, I came across your letter of August 9th in which you listed several paintings and sculptures in which you were interested. Photographs are expected in the next three or four days and I will send those on to you with complete information. Fortunately, I had withdrawn our record sheets from the books and all of these are still available. For some reason, there has been a run on folk art, not only for exhibition purposes, but during the past two months, we have sold a good many items and are now going over the material carefully to separate objects which will be reserved for museums from those which we may sell to private collectors. I do hope you will have an opportunity to go through the former group before long so that I may set aside some of the others for your consideration.

I hope that you will have a catalogue of the show you are planning and will send me a copy as I am very eager to see other examples attributed to Jacob Maental. In any event, I trust that you will be coming through and will save some time for a visit with me in New York. Incidentally, I suppose you read about Bruce Barton, or rather the report of his death. I was completely crushed as I was very devoted to this very knowledgeable, sensitive person. He was really a dear. I saw him at an opening the evening before he died and have been blue ever since. Why does it happen to nice people? Sorry to end on this sad note, but your reference to him registered as you note.

Best regards.

As ever,

EOH/tm

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 19, 1963

Miss Janet R. MacFarlane, Director  
Albany Institute of History and Art  
125 Washington Avenue  
Albany 10, New York

Dear Miss MacFarlane:

Much to my chagrin, I found a letter addressed to you on October 4th which was placed on my desk shortly after I left on a trip and I never did get around to signing it. Please accept my apologies.

In the letter I acknowledged receipt of the Sheeler painting and am very much interested in retaining it in our "educational series", which we have been using as background material for the young curators, some of whom are under the impression that modern art in America commenced in 1950. I am not being snide, but this is a fact, as you probably know from your contacts in the field.

In any event, I am very eager to know what idea you have in relation to trading this painting - what artists you have in mind, etc.

For your information, a similar painting by Sheeler titled RED TULIPS, included in the Henry Street Settlement presentation of the Armory Show, fetched the price of \$1500.00 less 10% or \$1350.00 net. This may guide you in relation to an exchange or an outright sale to us. I would be glad to pay that price and retain the painting for the purpose I mentioned above. In any event, I will be glad to follow your wishes in the matter and hope to hear from you shortly.

Sincerely yours,

EGH/tm



From the SANTA BARBARA MUSEUM OF ART

1130 STATE STREET, SANTA BARBARA, CALIFORNIA

✓  
Dear Mrs. Kelpert,

Oct. 24

Just a note to let you know I'll  
be in New York next week, beginning  
Tuesday, the 29th. I'll be carrying  
the Dove along with me and will  
call to see if we can find a time to  
meet.

Sincerely,

J. W. Leavitt



Monday October 28

October Twenty - fifth



HONOLULU ACADEMY OF ARTS, HONOLULU, HAWAII

November 1, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Edith:

At this very moment I am busy installing your superb Collection in our galleries. As you perhaps know, the opening reception is Thursday evening, November 7th. I am sure that your Collection will arouse a great deal of enthusiasm among gallery goers in Hawaii. I am enclosing an extra copy of the invitation.

I was pleased to note in a recent publication from the Detroit Institute of Arts that you were a guest speaker for a Detroit businessmen's luncheon. The account was very glowing regarding your talk. I wish that I could see your Thirty-eighth Anniversary Exhibition -- certainly the catalogue is handsome.

Regarding the Harnett painting, may I suggest that you send a photograph of it to Jim, as we discussed it briefly the other day, and he seemed interested in the possibility of adding such a work to the Academy collection.

I hope you change your mind regarding your Christmas holiday, and that Honolulu will win out over Arizona. We would again like to extend the Aloha of Hawaii to you.

Fondly,

*Bill*

William A. McGonagle  
Assistant to the Director

Enc.



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October 23, 1963

Mr. Lewis W. Story  
Assistant Director  
Denver Art Museum  
1343 Acana Street  
Denver 4, Colorado

Dear Mr. Story:

In going through our consignment invoice records, I note that you still have in your possession a painting by Tseng Yu-Ho entitled A LABYRINTH which was shipped to you in May. Can you give us some idea as to when the painting will be returned to us as we are now planning an exhibition and want to make sure of what will be available. On the other hand, we would be very pleased if this outstanding example is under consideration for acquisition by the Denver Art Museum.

May I hear from you?

Sincerely yours,

EGH/tm





October 21, 1968

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for giving consideration to an exhibition of Abraham  
Rattner's work at my gallery.

You now have photographs and information covering Frank Gallo  
and Richard Wilt. In addition, the gallery also represents Fred  
Brian, Garfield Seibert, Glenn Bradshaw, Harry Breen, Shelly  
Terman Canton, Maria Huth, Carole Harrison, Norman Lundin,  
Richard Frooman, Robert Alan Gough, Wesley Klug, Dean  
Meeker, Guy Palazzola, Arthur Schneider, George Suyeoka,  
Robert A. von Neumann, Richard Wynn, William Lasansky and  
Mauricio Lasansky. Brochures and data sheets included.

I hope you will look favorably on the idea of a Chicago exhibition  
at Gilman Galleries. Dean Allen S. Weller, an ardent admirer of  
Rattner, as I am, and Harold Joachim of the Art Institute of  
Chicago, are familiar with the gallery and would be in a position  
to offer additional information.

Sincerely,

GILMAN GALLERIES

Mack Gilman

Director

MG/hm

Enclosures

103 East Oak Street / Chicago 11, Illinois / 337-6262

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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



October 17 1968

SIX SIBLEY PLACE  
ROCHESTER 7, NEW YORK

Dear Miss Galper

Thank you for your invitation to the  
opening of the show of E E Cummings  
paintings for October 28<sup>th</sup> at your Gallery.

I shall be very happy to see his paintings all  
together there and will bring as we feel sure  
you will have them. He had an unsurpassed  
gift in our time - his color - the power of his  
draftsmanship -

I do hope you like the selection we have sent you.

Many thanks to coming with our three friends  
for the opening, if that will be all right Miss Galper?



# ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

28 October 1963

Dear Edith:

I am so glad you are delighted with the picture of Bill Dole's, and here is a copy of the bill for it.

There are three Dole collages at the Museum of Modern Art, which they have been looking at and are now about to return - (which rather burns me up) - but it occurred to me that you might like to have them at your gallery behind the scenes, in conjunction with the one in your Christmas show. I have asked Dorothy Miller to hold them there and will have them sent to you if you would like them.

Would you like names and addresses of New York people who have bought Dole's? Joe Hirshhorn has 7 or 8 and there are quite a few others that are interested in his work in your vicinity.

I am just recovering from flu and I still feel woozy but am too busy to stay sick any longer.

Fondest regards,

Sincerely,





October 23, 1963

Sir John Rothenstein  
Director, The Tate Gallery  
Millbank, S.W. 1  
London, England

Dear Sir John:

Since your good letter of September 26, I have been to New York and have had a very satisfactory interview with Stuart Davis. I then went over the total list of Davis' works with Edith Halpert of the Downtown Gallery, who is Davis' dealer, as you know. She has photographic coverage of almost everything, and with her assistance, and Davis' permission, I have made a list for our exhibition. We could easily add to this list, but nonetheless, with 62 oils and 29 gouaches and drawings, we have a complete account of a major lifetime in American art. Needless to say, this is a hypothetical list and we will encounter some refusals. But for these we can substitute other works which will be equally good. I should want to know if this exhibition seems right to you in scale, or whether it should be larger.

We are having two sets of photographs made at the present time, one for you. I am sure, however, that you are familiar with the work, and hope that this list may make it possible for you to give us a firm decision. We do need to know whether the Tate Gallery is definitely in the project before we send out requests for loans, and these should go fairly soon. By that I mean, later this autumn.

I should tell you that we plan a catalogue that will be right for the exhibition, and will furnish you as many as you wish at cost, granted that we know the number at the time we go to press. I should like to know, therefore, what you would consider an acceptable sales price in England. Should it be a \$2.00 catalogue for us, or should it cost half as much?

We plan this exhibition for the late autumn of 1964, in other words about a year from now, and it should therefore be available for you in January and February 1965. But as I wrote you before, if this is too soon for you, we can reconsider the matter. My only reason for setting this date is that Davis is no longer young, not in the best of health, and it would be happy for him were the delay of reasonable length.

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richer is our country's heritage with the Morgan Library and the Morgan Collection at The Metropolitan Museum of Art in New York, The Charles L. Freer Collection on display right here in the city of Washington, or the Hutchinson Collection at the Art Institute of Chicago. These three men who were part of the original founders of The American Federation of Arts brought their holdings into the country without taxation or duties and offered these masterpieces to the American people through the museums they helped endow in their respective home cities.

Since that day The American Federation of Arts has constantly taken the lead in movements to promote better relations between government and the world of art. Just last May 23, in Fort Worth and Dallas, Texas, the Federation in its 50th Convention explored in depth the most timely theme "The Role of Government in Art Today." The brilliant speakers at the Convention included: August Heckscher, Special Consultant on the Arts to the President; Henry Steele Commager, Professor of History, Amherst College; Rene d'Harnoncourt, Director, The Museum of Modern Art, New York; Lloyd Goodrich, Director, Whitney Museum of American Art; Joseph R. Passonneau, Dean, School of Architecture, Washington University; Charles Nagel, Director, City Art Museum of St. Louis; Adelyn D. Breeskin, Director, The Washington Gallery of Modern Art; Charles C. Cunningham, Director, Wadsworth Atheneum; and A. Hyatt Mayor, Curator of Prints, The Metropolitan Museum of Art.

With some healthy differences of opinion the speakers agreed on one fundamental point: art is an essential part of our national life, as necessary and deserving of governmental recognition as is

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in publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is he published 60 years after the date of sale.

and you know that I am a very busy person and I am not a professional artist and I am not a professional writer and I am not a professional publisher and I am not a professional collector and I am not a professional dealer and I am not a professional curator and I am not a professional organizer and I am not a professional administrator and I am not a professional manager and I am not a professional executive and I am not a professional director and I am not a professional officer and I am not a professional member and I am not a professional associate and I am not a professional fellow and I am not a professional honorary and I am not a professional life and I am not a professional member and I am not a professional associate and I am not a professional fellow and I am not a professional honorary and I am not a professional life

October 19, 1963

Mr. Thomas S. Tibbs, Director  
Des Moines Art Center  
Greenwood Park  
Des Moines 12, Iowa

Dear Tom:

I just realized that I did not send you the material I promised in my letter of October 1st and I am now enclosing a copy of the catalogue together with a publicity release which was sent to the press.

There were some very interesting reviews and I would suggest that you try to obtain the following:

Art Voices	May, 1963
Life	March 29, 1963
Art News	May, 1963
Arts	May-June, 1963

As you probably recall, our exhibition was held during the newspaper strike and I regret that I did not make notes of the fascinating comparisons made on T. V. by Emily Genauer and others as the exhibitions of SIGNS AND SYMBOLS: USA opened on the very day that Alloway presented a show of "Six Painters and the Object". Naturally, neither of us was aware of the coincidence until after we heard the programs which naturally stressed comparisons which were very embarrassing to me as a sales gallery because, obviously, the Guggenheim will never make another purchase from this poor li'l working girl. However, it was fun and my intentions were really educational if a bit pointed.

I find that I have quite a number of photographs of the borrowed objects which were not reproduced and also a complete set of installation photos which I had made for the record. If you would like any of this material and the addresses of the lenders whose names appear in the catalogue, please do not hesitate to call on me. And please remember to send me a catalogue of your show as I am very eager to see the list of the Berman Collection of 19th Century posters. And so, cheerio. Do come and see me sometime.

As ever,

EGH/tm



## FAIRWEATHER • HARDIN GALLERY

141 EAST ONTARIO STREET  
CHICAGO 11, ILLINOIS  
Telephone: Michigan 2-6007  
Cable Address: FAIRDIN CHICAGO

October 24, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Under separate cover, we are mailing to you the Kuniyoshi drawing which we purchased from you in March, 1959, for \$467.50. You may remember our speaking of the good idea to have Mrs. Kuniyoshi put the studio stamp on it, and her signature - or whatever she does to make it an official piece. All so ridiculous - who else but Kuniyoshi could have drawn this figure? However, it would be wise to have it, and many thanks. When the drawing comes back would you be good enough to let us know what its present day sales price should be? Would appreciate hearing from you when you receive the drawing, and when we might expect it back.

Another day is slipping by, and my Davis has not arrived??!

Best, as always.

SGH/s

Sincerely,



Shirley G. Hardin

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ART DEALERS ASSOCIATION OF AMERICA, INC.

575 MADISON AVENUE NEW YORK 22

BOARD OF DIRECTORS

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ADMINISTRATIVE  
VICE PRESIDENT  
AND COUNSEL

MURRAY HILL 8-7800  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"

October 30, 1963

AIR MAIL

Mr. Robert D. Straus  
Straus-Frank Company  
Houston, Texas

Dear Mr. Straus:

I have your letter of October 28 and I am sending you herewith one of our Letter Agreements, Conditions of Appraisal, and one of our Information Forms. If the terms of the Agreement and Conditions of Appraisal meet with your approval, will you please sign and return the Letter Agreement to me.

As you will see, we ordinarily require three 8 by 10 inch photographs of each work appraised and the Information Form filled in for each of the works. In this case, because of the unique nature of the material, I believe that that procedure will not be feasible unless you already happen to have photographs of each of the drawings and can send us three sets of them.

I have talked with Mrs. Halpert on the telephone and she, of course, is familiar with the drawings and has told me that she can make an appraisal of them on the basis of her records without actually seeing the material. However, for the purpose of the appraisal, some identification of the material will be necessary. Accordingly, will you please fill in the Information Form with the following material: your full name and address, the name and address of the donee,

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



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Edith - come to the opening  
and see what the CGA has  
been collecting 1953-63. Guar-  
anteed to astonish. The welcome  
mat is out at 3234 N St, of  
course, as long as you can stay.

~~DONELSON P. HOOPER~~  
CURATOR  
THE CORCORAN GALLERY OF ART  
WASHINGTON 6, D. C.

Don.



October 29, 1963

Mr. Boris Mirski  
Boris Mirski Gallery  
166 Newbury Street  
Boston, Massachusetts

Dear Boris:

I was delighted to receive the Lebrun painting and am curious as to whether Dan Rich ever returned to the gallery and finally acquired one of the drawings. Also I don't remember whether or not you sent a bill for it.

By the way, have you had an opportunity to check your print records? According to our consignment files, you still have - as I wrote you earlier - quite a number of Shahn's. Please be a good guy and get this straightened out as I have to send our annual report to Ben and all our other artists.

I hope your personal situation remains as cheerful as it was during your last visit. And remember, "Be firm!" No more sissy stuff, baby. Remember also that I expect a real visit with you and Alda. Let me know in advance so I can be sure to have the upstairs suite vacated for your comfort.

Affectionately,

EGH/tm



INDIANA UNIVERSITY

BLOOMINGTON, INDIANA

DEPARTMENT OF FINE ARTS

October 18, 1963

FINE ARTS CENTER

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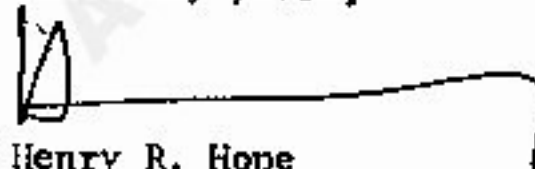
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Since returning to Bloomington at the beginning of the Fall Semester, I have been working on the preparation of the exhibition "American Painting 1910-1960" and have recently been in touch with Dean Earl Harper. We have, after much deliberation, drawn up a tentative list of about fifty artists whose works fall within this period making an effort to balance more or less evenly those before the Second World War and those after. Attached herewith is this list. I am sure that it will be subject to modification here and there. For example, we probably ought to add Arthur P. Davies and Charles Prendergast among the earlier men and possibly Grace Hartigan and Sam Francis. <sup>Among the later</sup> On the other hand, we must keep the total number down to around sixty, <sup>particularly</sup> particularly if we have to take very large examples of some of the abstract expressionists. If at all possible, I would like to include two examples of some of the more important older men like Hartley, Weber, Kuniyoshi and Marin. In writing letters to the various museums whose collections are strong in American painting, we have had offers of cooperation almost everywhere except the Modern, whose big reopening coincides unfortunately with our date. I am not sure yet about the Met but we can count on the Whitney, probably the Guggenheim and many of the collections in our vicinity.

Earl Harper and I plan to be in New York toward mid-November and expect to call on you for advice and suggestions. <sup>We particularly</sup> We particularly will want your help with Dove, Marin and Sheeler; <sup>but I am sure</sup> but I am sure that all through the list you will be able to give us valuable suggestions. With kindest regards, I am,

Sincerely yours,



Henry R. Hope  
Chairman

HRH:kms

P.S. It would be helpful to me if you could indicate whether we may count on loans from your own collection of possibly a Dove, a Marin and others in that general area.



October 26, 1963

Tom Thomas Tibbs

*Delmonico Art Center*

Dear Tom:

I just came across a very delightful little number, of which I may forget to show you a photograph and am writing this as a reminder to you and to me.

This refers to a toy manufacturer's sign which I sold in 1958 to Mr. Walter Simmons, now in charge of the art gallery (?) at J. L. Hudson and Company in Detroit. This picture is a combination of watercolor and calligraphy and represents an eagle holding a banner in its beak, reading "J. T. Houghton, Toy Manufacturer, Hudson, Massachusetts". Below, a most original poem reads as follows:

"Old Santa Claus at last discovers  
Where they make toys that beat all others  
So with his little deers and sleigh  
Load after load he takes away.  
Dealers can purchase cheap for cash  
Of J. T. Houghton, Hudson, Mass."

If you can beat this, I will retire from the pop art department. Incidentally, I ignored to mention the shield - American flag.



# THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE  
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND  
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340  
October 28, 1963

Mrs. Edith G. Halpert  
Director, Downtown Gallery  
32 East 51st Street  
New York 22 New York

Dear Mrs. Halpert:

I shall be in New York 8 and 9 November and would like to drop in with a particular desire of seeing anything you may have by Stuart Davis. I will give you a ring for an appointment when I get in New York.

With kinest regards.

sel:s

Yours,

  
Sherman E. Lee  
Director



JACOB SCHULMAN  
38 NORTH MAIN STREET  
GLOVERSVILLE, NEW YORK

October 25, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 21, New York

Dear Edith:

It is with regret that I must advise you that I will be unable to attend the Preview Reception on Monday, October 28, for the homage to E. E. Cummings.

Many thanks for your kind invitation and best wishes for success on your exhibit.

Sincerely,

Jack

JS:KB



546 RINPAU BOULEVARD  
LOS ANGELES 5, CALIFORNIA

The Downtown Gallery, Oct. 31 '63  
New York, N. Y.

Dear Mrs. Halpert,

Thank you for the  
typewritten copy of Abe's letter  
pertaining to the ~~conspiring~~  
his Roca del Capo painting.

I would imagine his  
writing in the original letter  
would convey his motions even  
more strongly. If you do  
have the original, and do not  
wish to part with it, would I  
be asking too much to request  
a photostatic copy of the excerpt?

If there is expense involved  
I shall be happy to pay cost.  
Thank you very much,  
Sincerely, Junior R. Allen



2700 SOUTH MAIN STREET  
BURLINGTON, IOWA

Dear Edith

Your invitation to the  
38th Anniversary Exhibition  
awaited us on our  
return from Tacoma  
and other generations.



SCOTT NODES  
1301 S. SCOTT ST.  
ARLINGTON 4, VIRGINIA  
October 20, 1963

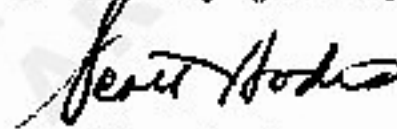
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York.

Dear Mrs. Halpert:

I am writing to you at the suggestion of Mr. Peter Pollack. He has written that you may be of assistance to me in permitting me to study some of the letters of contract which your gallery enters into with exhibiting artists. Knowing that you may either act as agent for the artist or purchase his works outright (with or without reservation of copyright to the artist), I would appreciate an opportunity to study contracts of either nature.

Any information available would be most helpful in preparing my thesis for a law school graduate course. I hope that if I am in New York City some day soon, I may have the pleasure of meeting you in person and discussing my project with you.

Sincerely yours,

  
Scott Nodes

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October 19, 1963

Mrs. Louis Allen  
546 Rimpau Boulevard  
Los Angeles 5, California

Dear Mrs. Allen:

In going through some of Abe's letters, I selected and found that we had made an excerpt from one dated October 2, 1961, in which he talked about a series of seascapes, one of which you recently acquired. It occurred to me that you might be interested in his reaction to the subject which evoked one of the most beautiful groups of paintings he has produced. A copy of this is attached.

Best regards,

Sincerely yours,

EGH/tn



October 23, 1963

Miss Mary Mitchell-Smith  
37A Clifton Hill  
London N. W. 3, England

Dear Miss Mitchell-Smith:

I have received your letter and the ektochrome.

For your information, the picture you have in your possession is a colored reproduction of the painting entitled *SEVEN BURNING* by John Marin. The original has been owned by the Philadelphia Museum of Art for many years.

Some time in the late twenties or the thirties, The Dial Press published a portfolio of color reproductions which included this painting and the reproduction has often been mistaken for an original. No doubt the Waddington Galleries or the Museum, which has the equipment for examination, will substantiate this fact.

Sincerely yours,

EGH/tm



287-0777

43 COMMONWEALTH AVENUE

October 26, 1963

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York.

Dear Edith:

You were kind enough to say that you  
would give me some kind of an appraisal  
on the pictures which I bought from you.  
Following is the list:

- 49 Stuart Davis, 1928 18x12 1250  
"Rue Descartes" gouache
- 49 Charles Sheeler, 1944 21 1/2 x 14 1/2  
"Powerhouse With Tree" Temp. 3000
- Yasuo Kuniyoshi  
"Maine Landscape" 1922 oil 775 16x12  
"Cookies" 1940 750 8x15  
"Friends" 1948 oil 500 8x10 1000
- John Marin  
"Movement, Sea With Figures" 1950 WC  
2100 20x15

I do appreciate your doing this for me.

Affectionately yours,

Mal

Nathaniel Saltonstall

art.  
title, date  
med. size  
price

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Oct. 18, 1963

**Max Weber**

			Price
1. California landscape	1932	Oil	\$4200.
2. Conversation	1945	"	10,000.
3. Two Figures	1957	Gouache	3000.
4. Portrait	1955	Mixed Media	3500.

**John Marin**

5. Ramapo River #4, Near Suffern, N.Y.	1947	Watercolor	3000.
6. Cape Split, Maine Series - Outer Sand Island	1940	"	2750.
7. Lobster Boat - Off Cape Split, Maine	1939	"	4000.

Mrs. Devitt Brown, Jr.  
% John Herron Art Museum  
Indianapolis, Indiana



October 18, 1963 *Young Collections*

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51  
New York, N. Y.

Dear Mrs. Halpert:

I have recently been informed by Mrs. Betty Marcus that she visited your Gallery on her last trip to New York. Mrs. Marcus said that she had briefly discussed with you the possibility of having some paintings sent to our fall purchase show here in Dallas. In hopes that you might have some works available, I would like to advance some pertinent information on our Young Collections show.

The exhibition is to open at the Dallas Museum of Fine Arts on November 29th and run for two weeks thereafter. We would need to have the paintings by the 10th of November to allow us time to work up a proper presentation. The freight would be paid by us both ways, if return shipment is necessary. Young Collections would retain ten per-cent of the sales price of the paintings to pay for shipping and additional cost of the show.

Specifically Mrs. Marcus had several artists in mind and even more specifically several of their paintings. She was impressed with Tseng Yu-Ho's work "Secrets of Life" for \$800.00. She also mentioned Isami Doi lovely painting "Fleeting Clouds" at \$500.00. I certainly realize that these works might not now be available, but anything else by these artists in this price range would be great additions to our show.

The Young Collections is certainly hopeful that the above dates and paintings might fit within your schedule since we know that anything you send would certainly be a most welcome addition to our show.

If you have any questions about shipping or our show in general, please drop me a line and I will try to clear them up.

Young Collections greatly appreciates your interest and attention to our show, and I remain,

Sincerely,

*Wilson Schoellkopf, Jr.*  
Wilson Schoellkopf, Jr.  
Chairman Committee

WS, Jr.:lh

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## A. HADDAD

*Oriental and Domestic Rugs and Carpets*

*Decorative Linens and other Objects of Art*



2247 HAYSON AVENUE  
PITTSBURGH 16, PA.

October 31, 1963

The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.  
Atten; Mr. John Marin, Jr.

Gentlemen:

Kindly ship me to above address, via REA Express, "That Friday"  
by Ben Shahn, with frame. I assume that it is covered by insurance  
while outside your gallery.

Please don't leave any markings on the painting itself showing  
where it came from.

For references, if you wish to have them, I give you:  
Attiyeh Bros. 330 Fifth Ave., New York City.  
Albert Alfandary, 245 Fifth Ave. New York City.  
Near East Rug Co., 276 Fifth Ave. New York City.

AH/hm

Sincerely

A handwritten signature in dark ink, appearing to read 'A. Haddad', written over the printed name.  
A. Haddad

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October 23, 1963

Mr. Henry R. Hope, Chairman  
Department of Fine Arts  
Fine Arts Center  
Indiana University  
Bloomington, Indiana

Dear Henry:

It was good to hear from you.

I note you have extended the time period of American painting, but in any event will be glad to cooperate with you in relation to loans you may request from us. In addition, I can give you the names of owners in the event that some of the artists you want are among those in the Modern Museum which will not have the work available for you.

Also you might want to see some of our new people because the original list was limited to the old group. We have a number of very exciting younger artists. Also it might be of additional interest to include some early examples like the extraordinary small oils by John Marin dated 1903-04, which are now recognized as the first modern paintings, not only in America, but world-wide.

In any event, I'll be glad to see you and Dr. Harper when you are in New York. Do give me a bit of advance notice so I can arrange my time accordingly. Best regards.

Sincerely yours,

BGH/tm



painting, so that superimposed angular planes harden the appearance of his naturally atmospheric shapes. One source of inspiration was the hysterical metropolitan bustle of Manhattan crowds against the jagged rectilinear skyline, a scene he communicated by swift spontaneous touches of water-colour which scintillate against white paper, not far removed from the separate transparent brush strokes of Cézanne's last economical statements.

Another source was a poetic involvement with the moods and atmosphere of the sea, especially the Maine coastline. Free, broad washes are floated or dragged over rough paper effectively catching the surging rhythmic movements of waves and the drama of infinite spatial recession evoked by light and atmosphere and conveyed in soft aqueous colours, arousing in the spectator a deep sense of loneliness and peace as if a solitary spectator on these desolate shores. His handling has exceptional confidence and authority. It is the combination of exuberance and poetic sensibility that is unique and valuable in Marin. He was not an initiator in twentieth-century art, nor was he at the spearhead

luminosity to Boyd's textured handling of the medium and an iridescent glow that intensifies his richly variegated colour. Obsessed by a curious metamorphosis of the human figure that is often initiated by mythology, his subjects have a strange poetic power. Figures float dream-like in an unidentifiable space, hinting at extra-terrestrial happenings. Boyd believes in the magic of disbelieving the rational, and convinces us of the potency of supernatural concepts which have a human consequence—such as the idea of colliding figures that merge and share a single head, or faces created from blossoming foliage. This is a compelling vision, which is heightened by his own conviction, while the amalgam of lyricism and sinister foreboding has a disquieting hold on the imagination.

It would be difficult to find a contrast that reveals more vividly two opposing directions in painting than Boyd's eerie romanticism and Donald Hamilton Fraser's unequivocally pure shapes (*Gimpel Fils* until 2 November) deliberately unencumbered by an association or optical references. Here a hard-edge impact with anti-geometric variety is visually exhilarating, instead



Information regarding sales transactions,  
possible for obtaining written permission  
a purchaser involved. If it cannot be  
reasonably search whether an artist or  
it can be assumed that the information  
3 years after the date of sale.

28 October 1963

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Once again, the Walker Art Center's "Colonial Cubism"  
by Stuart Davis, which we purchased from your gallery in 1955,  
is going out on loan. We need to know the current evaluation  
of this 45" x 60" oil on canvas, painted in 1954, and would be  
grateful for your estimate.

Thanking you in advance, I am

Sincerely yours,

*Linda Merritt*

Linda Merritt  
Registrar

\$15,000



DR. RICHARD A. SHWALB

17 West Blackwell Street

DOVER, NEW JERSEY

FOxerox 6-0190

Practice Limited To Orthodontics

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October 24, 1963

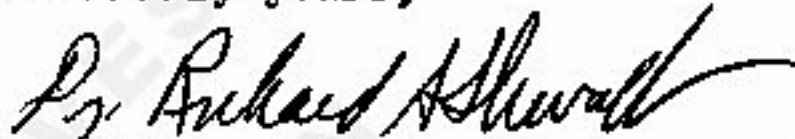
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Attention Mrs. F.G. Halpert

Dear Mrs. Halpert,

To confirm our phone conversation, I will be by your place with car next Wednesday afternoon, October 31st., about 12:45, to pick up the Shahn Bach.

Sincerely yours,



Dr. Richard A. Shwalb



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established after a reasonable search whether an artist or  
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may be published 50 years after the date of sale.

October 25, 1963

Mr. Victor Waddington  
The Waddington Galleries  
2 Cork Street  
London W. 1, England

Dear Mr. Waddington:

As you probably know, Mr. Francis S. Mason has asked for  
the Marin show to be held at the American Embassy from  
January 20th to February 15th. Incidentally, he was good  
enough to send us two clippings, but I presume you are  
assembling a complete set for us so that we may be in-  
formed of the activities in that connection as well as  
information regarding what sales have been made to date.

John Marin Jr. and I are still debating the time exten-  
sion as some of the outstanding examples of the artist's  
work are now in London and we are running short in sever-  
al periods.

Also, if we permit this extension, will you leave the  
frames on the pictures or would it be necessary for the  
U.S.I.S. to reframe them temporarily?

I will be most grateful to you for whatever information  
you can supply.

Sincerely yours,

EGH/tm



212 Riverside Park  
Iowa City, Iowa  
October 28, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

As you know I had the bad luck of finding myself ill with the grip during my recent visit to New York. I had wanted, if possible, to speak with you at that time about a few things that had come up, but it turned out to be impossible.

Despite my delay in New York I had a profitable trip. I located and examined a number of John Marin paintings and drawings in Philadelphia, including one excellent 1910 New York City scene that had been gotten through Stieglitz and had never been matted or framed. I also went through the work owned by the Yale University Gallery, and, of course, the Stieglitz Archive at the Yale Library.

I followed your advice about writing Mr. Foster asking him to intercede on my behalf with Mrs. Helm. He did so and the result is that I now have the folder containing the Marin-Helm correspondence. Miss Susie Wass Thompson of Maine also sent me some Marin letters she owns. This material has to be returned, but I will have it reproduced for my use.

In addition to the above people, I have corresponded with Paul Strand, E.M. Benson, and Mrs. Dorothy Thompson. They have all been quite nice and cooperative. I will see Mr. Benson in the future and I hope to arrange to see Mrs. Norman's large collection of Marin works.

In your last letter to me you indicated a preference for November in my visit to the Downtown Gallery. I could be in New York for two weeks beginning about November 11. Would this be convenient for you and John?

I look forward to hearing from you soon.

Sincerely,

*Sheldon Reich*  
Sheldon Reich



Oct 23, 1963

Dear Sir:

I am interested in the coming exhibition of the paintings of E. E. Cummings and would like to know more about it.

Would there be a catalogue I could purchase for in the event that I could not be in New York at the time of the showing.  
With sincere



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Oct. 27, 1962

Mr. Boris Miraki  
Boris Miraki Gallery  
155 Newbury Street  
Boston, Mass.

Dear Boris;

After you had left on Saturday, I find, according to Consignment #8878 dated Jan. 9th, 1962, that you still have the following Ben Shahn prints;

1. Lute & Moloculus #2	17
2. Profile #1	#5
3. The Feet	#22
4. Supermarket #1	#9

Does this agree with your records?

Sincerely yours



October 19, 1963

Mr. Mack Gilman, Director  
Gilman Galleries  
103 West Oak Street  
Chicago 17, Illinois

Dear Mr. Gilman:

Several days ago I received a letter from Abraham Rattner advising me that you wrote him regarding an exhibition of his paintings at the Gilman Galleries.

I have had the pleasure of talking with you via telephone, but frankly know very little about your gallery. Would you be good enough to send me a list of the artists you represent so I want to make certain that an artist of Rattner's importance will fit in with your roster. Naturally, I agree that he should be exhibited in Chicago and am eager to carry out his wishes in the matter.

We are now in the process of arranging for a one-man show in New York, but the date has not as yet been determined. It will probably be held early in the year - February or March, based on his ability to get the material ready for us and delivered to New York.

Shortly after I hear from you and from him, we can discuss the matter further. I hope to hear from you and Rattner in the near future. My best regards.

Sincerely yours,

EGH/tm



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*Mrs. Warren H. Fold*



Professor Commager commented, "Of course government intervention [in the arts] is dangerous; government is dangerous; life itself is dangerous."

The British Arts Council, cognizant of these built-in dangers, included in its charter protection of the arts from harmful controls, by stating its aims: "To develop a greater knowledge, understanding and practice of the fine arts exclusively, and in particular to increase accessibility of the fine arts to the public."

The speakers were all in agreement that government legislation to establish an agency to develop the fine arts was greatly needed and highly desirable. As Director of The American Federation of Arts, I would like to urge enactment of Bill S 1316 to provide for the establishment of a National Council on the arts and a National Arts Foundation. This bill, as well as Bill S 165, which is conceived to establish only a National Arts Foundation, should prove invaluable in conducting a program that would be beneficial to the cultural status of the nation.

I would like to call your attention to the fact that, without any assistance from the Federal Government, The American Federation of Arts has helped establish museums and art centers throughout the country, and has made available to these institutions a diverse and educational series of exhibitions -- most often including original works of art which in many cases were the first original pieces to be seen by American people. In fact, the major reason for the annual deficit of The American Federation of Arts has been this program of providing art exhibitions to the remote sections of our

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## GUY PALAZZOLA

Born Kalamazoo, Michigan 1919



### **Education:**

Studied at the Detroit Society of Arts and Crafts with the late John Carroll and Sarkis Sarkisian. He later joined the faculty of the school and subsequently became its assistant director. He is presently Associate Professor of Art, University of Michigan, since 1955.

### **EXHIBITIONS:**

State Dept. Exhibition of American Paintings from the Lawrence Fleischmann collection, shown in all major cities of South American and the Near East, 1955-56.  
Included in the New Talent USA Exhibition circulated by the American Federation of Art, '56, '57, '58.  
Detroit Institute of Arts  
New Accessions USA Exhibition at the Colorado Springs Fine Arts Center.  
University of Michigan, '55, '56, '57, '60.  
Biennial of American Painting and Sculpture at the Detroit Institute of Arts and the Pennsylvania Academy of Fine Arts, '58, '59, '60.  
Butler Institute of American Art

### **HONORS:**

Michigan Artists Exhibition: Trustees of the Detroit Museum Art Founders Society Award, '50 and '60, other awards '40, '41, '48, '49, '50, '51, '60.  
Butler Institute of American Art, American Painting Exhibition Awards '54, '55, '56.  
Other First Prizes of major awards:  
Northwest Territory Illinois Regional Show 1954  
Illinois State Fair Exhibition, '59, '60  
Michigan Academy of Arts and Sciences '59, '60.  
Selected as one of 12 leading young American painters in Art in America, New Talent Edition, 1956  
Included in publication, PRIZE WINNING PAINTINGS, 1961 and 1962.

### **COLLECTIONS:**

Detroit Institute of Arts  
Butler Institute of American Art

Guy Palazzola is one of two living American artists to be given a one man show at the Detroit Institute of Arts.



October 19, 1963

Mr. Joseph Gaer  
The Jewish Heritage Foundation  
2640 Santa Monica Boulevard  
Beverly Hills, California

Dear Mr. Gaer:

I'm so sorry that we could not get together again since I have become the service station in the American art field. I am so involved with extra-curricular activities that I have very little time to attend to my own work. This is my permanent complaint, but I certainly want to cooperate with you. I have to be out of town next week and we are opening a new show on October 25th, which will make that week really impossible for any other activity. However, any time subsequent to November 4th, I will be very glad to have the publisher look through our archives and select appropriate illustrations for "American Roots in the Bible".

Meanwhile, I am enclosing a catalogue of a show that I suggested and arranged for the Jewish Museum in 1954. This, of course, can be enlarged considerably as there is a great deal of similar material available. Fortunately, I have a record of what we have sold during these many years and Mr. Weybright will be welcome to go through these records to select what he considers appropriate for the publication. I'm sure that he will find some fascinating material and I doubt whether any of the owners will have any objection to the use of this for publication in a book of such importance. Would you ask him to phone me in advance so that I can arrange to have the books accessible for him.

I hope you will let me know when you plan to come to New York in the Spring so that I can arrange my time accordingly. My very best regards.

Sincerely yours,

EGH/tm



October 23, 1963

Miss Beatrice B. Wolfe  
Assistant Curator - Decorative Arts  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 1, Pennsylvania

Dear Miss Wolfe:

As agent for Charles Sheeler, I have been requested by Mr. and Mrs. Sheeler to write to you requesting that you release the two prints that Dr. Edward Deming Andrews wishes to include in his forthcoming publication - and hope that you will send them on to him.

Sincerely yours,

EGH/tm

C: Dr. Edward Deming Andrews



4 PATCHIN PLACE  
NEW YORK CITY

11

Oct 24-63

Dear Miss Nash.

Will you put on a  
your little blue stars on the self-portraits  
that I photographed & send up to you?  
Also on the one with the green cap,  
loden shirt & paint box in the fore-  
ground. Mr. Cummings' sister writes  
that she wants that.

What price will you tell Mrs.  
H. that is I have never sold any  
oil for less than \$500. I think  
this price should be adhered to.  
I wouldn't do for paintings to  
be cheaper in a gallery than  
here in the studio. And the water



SMITHSONIAN INSTITUTION  
WASHINGTON 25, D. C.

October 28, 1963

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

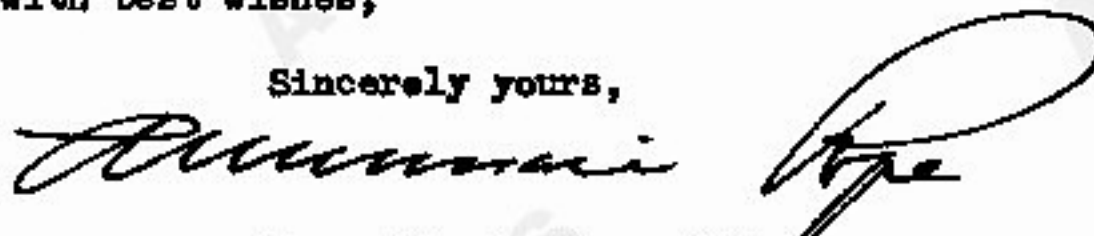
Dear Mrs. Halpert:

When Sam Hunter was here the other day he told me about his plans for future exhibitions to be shown at Brandeis University, among them your show of approximately 50 "CONTEMPORARY DRAWINGS."

I am writing you today to find out if you would consider arranging a tour after the Brandeis showing. If you agree, we would be delighted to make arrangements and we can assure you that interest in drawings by living artists would be enormous.

I look forward to hearing from you about this suggestion, and remain with best wishes,

Sincerely yours,



Mrs. John A. Pope, Chief  
Traveling Exhibition Service

for publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Dr. Richard A. Shwalsb*

17 WEST BLACKWELL STREET  
DOVER, NEW JERSEY

FOX-CROFT 6-0180

PRACTICE LIMITED TO ORTHODONTICS

October 18, 1963

The Downtown Gallery  
32 East 51 Street  
New York City

Dear Mrs. Halpert,

Last Wednesday afternoon I was in to see  
some work of Ben Shahn at your gallery.

I am interested in the Bach and Childhood  
Memory. I would like to drop in again this  
coming Wednesday afternoon to see the paintings  
again and discuss involvement.

If you will not be available about 1:30  
or 2:00 PM, I would appreciate your letting  
me know beforehand. Thank you.

Very truly yours,

*Richard A. Shwalsb*  
Richard A. Shwalsb



# SAINT PAUL ART CENTER

476 SUMMIT AVENUE

SAINT PAUL 2, MINNESOTA

MALCOLM E. LEIN  
DIRECTOR

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

This note will confirm our telephone conversation of this morning. I am enclosing half a dozen each of invited (white) and competitive (grey) entry cards for our DRAWINGS USA exhibition.

The jury will begin to work a week from today, October 24th. Obviously, the shipment from your gallery should come by air. If you have any question of the shipment arriving in time, I would suggest that you limit it to one work each from the artists you represent who should be invited - we specifically discussed Shahn and Rattner this morning. The invited artists can enter as many as three drawings of which one is guaranteed to be included in the exhibition.

If you think your shipment can get here by Wednesday, October 23rd, we would be very happy to have you include work for the competitive section of the show also.

This letter does not need any answer - we will simply expect what we get.

Sincerely,



Huldah Curl  
Curator

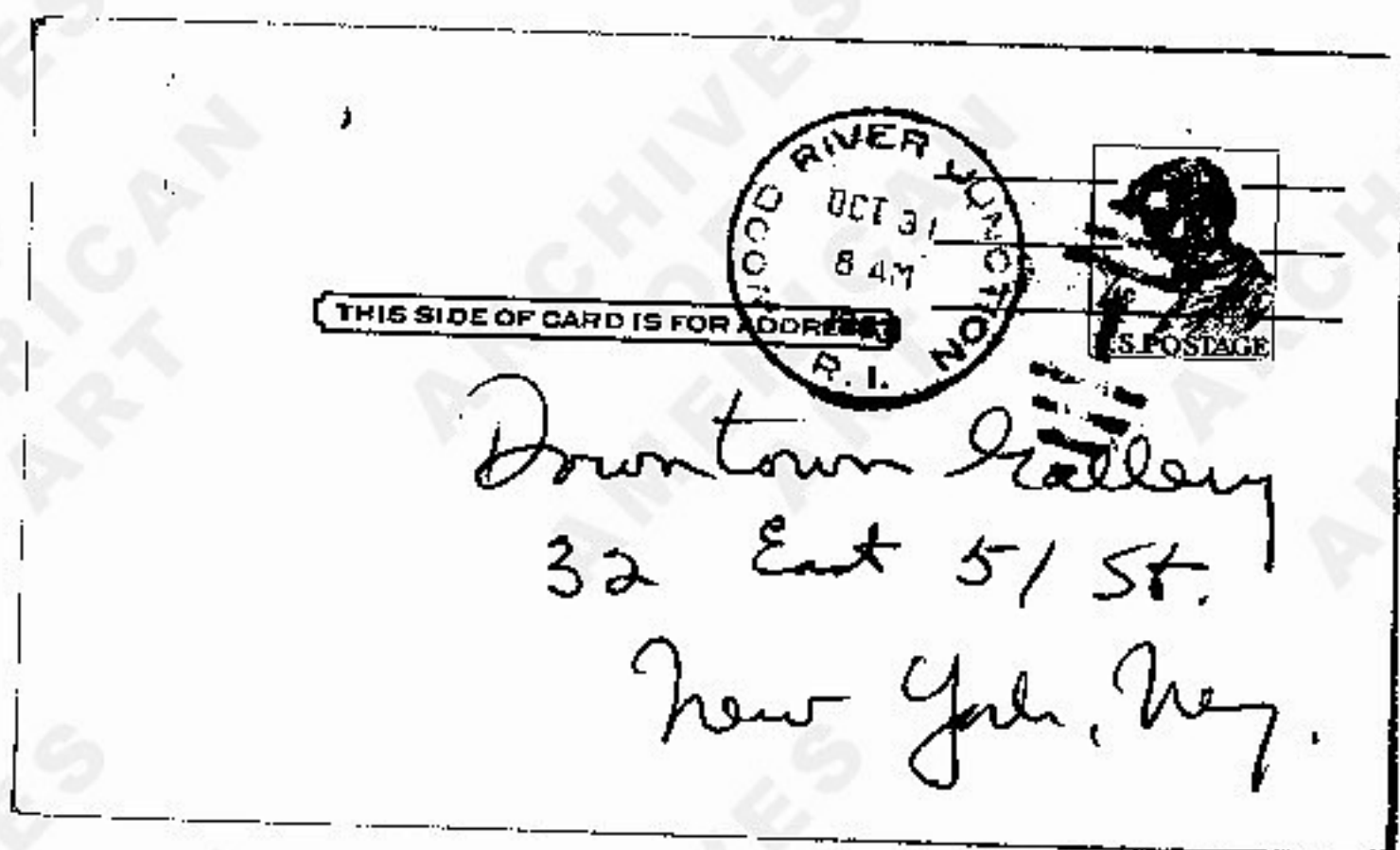
October 17th

1963

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





# Kalamazoo College, Kalamazoo Michigan

October 25, 1963

Miss Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

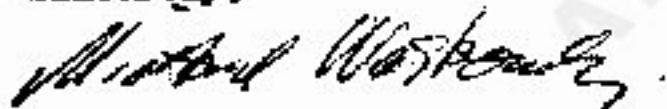
Dear Miss Halpert:

Thank you for your encouraging interest in our hopeful program of acquisition now under consideration. Since art is a visual media, we are keenly aware of the awkwardness of discussions of works of art via the mails! This unfortunate circumstance will be remedied by a trip to New York in the near future.

In the meantime, we are faced with an equally undesirable task of framing a tentative listing of proposed acquisitions--together with an estimate of funds involved--for review and approval by the administration and trustees. In light of this need, we would appreciate receipt from you the price range of typical works by the distinguished artists you represent. We have no intent in forcing you into an uncompromising position concerning your policy of unadvertised prices. Instead, a generous appraisal of the artists' current market value would more than suffice our needs at the moment. This would aid immeasurably--if at all possible--toward expediting matters.

Your patience and courtesy, under the circumstances, are appreciated.

Sincerely,



Michael Waskowsky  
Chairman, Department of Art  
Kalamazoo College  
Kalamazoo, Michigan

MW/jj

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October 19, 1963

Guild of Creative Art  
620 Broad Street  
Shrewsbury, N. J.  
Attn: Mrs. Yvonne Aubert

Re: Tercentenary Exhibitions  
Approx. dates 10/29 to 12/8/63

Dear Mrs. Aubert:

We will be delighted to provide "all risks" coverage through the Aetna Casualty & Surety Company during exhibition and in transit subject to the perils, exclusions and conditions of the standard Fire Arts Floater and further subject to the following limits:

\$5000. on any one painting or art object.  
15,000. while in transit  
100,000. while at Monmouth College  
50,000. while at 620 Broad St., Shrewsbury.

A deductible of \$50. will apply to all losses except from fire, extended coverage perils, and accident to transporting conveyance.

We will delete the normal policy breakage exclusion, that is to provide the full policy coverage to fragile articles. The rate for this coverage will be 25¢ per 100 based on 100,000 dollar maximum value. This will call for a premium of \$250. which will be subject to audit.

I trust this will be satisfactory and provide the coverage you will need during the tercentenary exhibition, and may I thank you for this opportunity to serve you.

Very truly yours,

RENNEN AGENCY

*Haral Redden Jr.*  
Haral Redden, Jr., CPCU

HR:xfb



October 19, 1963

Mr. Klaus Perls  
1016 Madison Avenue  
New York, New York

Dear Klaus:

One of our clients asked me to furnish him with approximate valuations to use in the renewal of his fine arts policy. Among the items he has mentioned is a Calder measuring 6 feet in height and about 3 feet across. This was a gift from one of his clients and he is not certain of the date. May I bother you to give me an approximate valuation so that I may complete my rather lengthy list.

This is a legitimate request as it has been two years since he asked for similar information - unlike the many requests we receive from the same person practically every three months or so. We sure have to supply a lot of free service, but c'est la vie and I hope you don't mind my pestering you with this little problem.

Many thanks for your cooperation.

Sincerely yours,

EGH/tm

B  
Wm. Heller

33 E. 70

Ms C21

PL 4-1040



Oct. 21

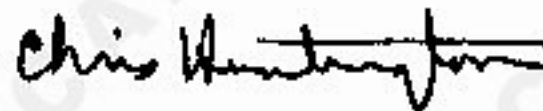
John Marin Jr.  
The Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mr. Marin:

Thank you for your reply to my letter about the painting which I sent you a photo. Since you, apparently, never saw the painting you should by all means see it, and I hope put the stamp of approval on it. I happen to be coming to New York on November 12th and will be glad to leave the painting with you for several days. I think, too, that it is important that you know how I came about the painting. The story leaves no doubt for myself that the painting is authentic. However, I think it will speak for itself and it would be good for your father, me and art in general to label it properly.

Susie Thompson saw a photo and said that she was almost certain that she had seen it before. But I don't know her personally. Perhaps, that could be a natural reaction of a small excitement and a moment of importance concerning her idle. I do not know her as I said but feel that the important thing is your judgement. I am also in the process of acquiring an early Kuniyoshi which I may bring along for interest. So until about November 12th when I will call the gallery, thank you for shearing my interest in this painting.

Sincerely yours,



Chris Huntington

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Sender's name and address Molly Mitchell-Smith

87A Clifton Hill Studio

London N.W.8

AN AIR LETTER SHOULD NOT CONTAIN ANY  
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED  
OR SENT BY ORDINARY MAIL.

Second fold here

First fold here



Edith Halpert

The Downtown Gallery

32 East Street 51

NEW YORK 22 N.Y.

To open cut here

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MRS. HAROLD STRAUSS

25 Sutton Place South, New York 22, N. Y.

We accept with pleasure the  
invitation to the Pre View  
reception 10/28/63

Melba Strauss



October 29, 1963

Mrs. Esther Bear  
1125 High Road  
Santa Barbara, California

Dear Esther:

Thank you for sending me the duplicate invoice. This time I am not waiting for the bookkeeper, but am sending you the payment immediately - with apologies.

Yes, indeed, I would very much like to have the three Poles delivered to me from the Museum of Modern Art as we are now preparing our list for the Christmas show.

I'm very grateful to you for sending me the biographical notes because it does help to show a little intelligence when people make inquiries regarding the artist and his career.

Best regards.

Sincerely yours,

EOH/tm



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Hamilton Fraser. Oil on canvas.

John Marin (1870-1953), 1930.  
Galleries





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ray shaw  
255 w. 90 street  
new york 24.



THIS SIDE OF CARD IS FOR ADDRESS



Mrs. E. Halpern,  
The Downtown Gallery  
32 E. 51 Street,  
New York City



Ball, who married Ebenezer Wiley. They lived at "Flumtrees"  
when Erastus lived at Leverett. I hope this information will  
help you. Sincerely, (signed) Jean Berkowitz."

My best regards,

Sincerely yours,

EGH/tm

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



**R  
F&**  
**RUDER & FINN**  
INCORPORATED

October 31, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

I am so very pleased to hear that Stuart Davis is better, and just as your letter arrived, I was about to write one to you.

I had a meeting at Lincoln Center yesterday with Mark Shubart to bring him up to date on our conversation regarding Stuart Davis and to get final authorization from him to complete the negotiations with you.


Much to my surprise, he informed me that he does not wish me to proceed with any further posters now. Without going into the hideous nature of the bureaucracy of the Center, let it suffice to say that they cannot decide among themselves exactly what they want to do with the poster program. For many reasons, this will have to be resolved within the next month.

The deadline for the poster would be March 30. If we do have an affirmative answer from them by the end of November, I would hope we would still be able to make the March 30 deadline.

Just as soon as I know anything further, I will be in touch with you.

Would love to talk to you about this whole poster idea some time. Maybe we could have a drink one night after our mutual closing hours.

Best regards,

  
Nina Kaiden  
Director of Fine Art

NK/hs

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THE ROCHESTER MEMORIAL ART GALLERY  
OF THE UNIVERSITY OF ROCHESTER  
• ROCHESTER 7, NEW YORK

October 17, 1963

Mrs. Edith Halpert, Director  
Downtown Gallery  
32 East 51 Street  
New York, N. Y. 10022

Dear Edith,

We find we will have to crate the Watson pictures, and will send them by air express tomorrow. They ~~should~~ get to you on Saturday. There will be 18. You had included several more among the slides and photos, but, after talking with you on the telephone today, I cut out several of the large ones and a few which were not framed or which seemed to be less important, or to duplicate others. I hope you will bear the responsibility for the final selection, inasmuch as I have been disclaiming that responsibility right along. Relations with the Watsons are too ticklish for us to risk any displeasure on their part.

Mrs. Watson confirms that the credit line should read: "Lent by Dr. and Mrs. James Sibley Watson, Jr."

The Watsons carry no insurance whatsoever on these works. We will therefore cover them under our transit policy, unless you instruct us otherwise, and will bill you for the cost. I would not dare leave them uncovered, since we are actually taking them into our building to pack them.

*bundle* I am returning, under separate cover, the slides and photos with each ~~boundary~~ clearly marked as to whether it is included or not. Incidentally, there were two black and white photos which I have never seen before and which must have gotten into the Watsons' set by mistake. They are so marked.

I hope you will find most of the paintings worth hanging and will be able to place them. However, I have told Mrs. Watson that there would undoubtedly have to be a few left out.

In another separate package, I am sending a black and white photo of a landscape and a large color photo of a girl's head, both owned by Dr. and Mrs. Harry L. Segal. If you should want either one of these, just let me know and we will ship it off to you post haste.

Best of luck with the show.

Sincerely,

Harris K. Prior  
Director

HKP:jo

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October 30, 1963

Mr. Peter Siberell  
Manager, Division of Margins  
New York Stock Exchange  
11 Wall Street  
New York, New York

Dear Mr. Siberell:

Mrs. Cummings called yesterday and we went over the exhibition very carefully and finally have a complete price list.

You expressed an interest in three of the pictures and you will find all the data below.

#33	Race Course	early 1920's	\$300.00	Oil
42	Striped Skirt	" "	300.00	Pastel
43	Portrait	" "	300.00	"

As there has been considerable interest in the pastels as well as a number of the other examples displayed, I would be most grateful if we could hear from you about these at your earliest convenience.

It was very nice meeting you and I hope you will visit us again soon. Meanwhile, we are holding these three paintings awaiting your decision.

Sincerely yours,

EGH/tm



Mrs. Edith G. Halpert

-2-

October 24, 1963

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

in your inventory book to reflect the discounts so as to show exactly how you arrived at the final closing inventory figure. You stated that you would do this. However, apparently in the pressure of your business, this has not been done and your inventory book continues to carry the items at figures which do not reflect the 30% discount.

We are now again faced with the question of the inventory valuation for your August 31, 1963 return. We think that the advisable course to follow is the one we recommended as to your prior return, namely, that you should continue to carry the inventory with the approximately 30% discount but you should write down the individual items in your inventory book so that we can show the itemization making up the total closing inventory as reported in the return. If you do not feel that you can do this because at this date the artists have increased in reputation and at this time there is little justification for write downs, then we will simply have to try to explain this to the examining tax agent but there may be difficulties because you have diverged from the required practice of having made the write downs to market value in your inventory book. The tax agents are inclined to question across the boards discount and failure to have fixed amounts for the various items of the inventory. It may therefore be that for 1962 or 1963 the agent will endeavor to insist upon a much higher closing inventory which could result in assertion of substantial additional income taxes. However, we feel that rather than concede any such issue by conceding a high valuation in your return, the better course would be to take the 30% discount in the return itself and argue that the informal method of handling it had been consistently followed and it accurately reflected the income results for each year.

Mr. Oberfest also told me that in connection with the question of the Corcoran gift, you had been asked to give the figures as to the cost on your books of the items making up the gift and also the cost on your books of the remaining inventory of Downtown Gallery, Inc. If you give such figures and use the cost figures in your valuation book, these would reflect costs without the 30% discount discussed above. In other words, they would be cost



*Art Deal. Conn*

October 19, 1963

Mr. Ralph F. Colin  
Administrative Vice President  
Art Dealers Association of America, Inc.  
575 Madison Avenue  
New York 22, New York

Dear Ralph:

I find it very difficult to make an appraisal on an artist whose work is carried by several dealers, as the prices I hear quoted are far, far above the prices we quote at the gallery. I have not sold a Barnett for two or three years as I am holding on to the few major examples in our collection, but I did hear that Milch sold a Barnett at the figure I cited. May I suggest that you get an appraisal from him and from Hirschl and Adler who I think have made more recent sales. The painting titled PROFESSOR'S OLD FRIENDS<sup>2</sup> was considered by many of the critics who saw it in our exhibition one of the outstanding examples and I had this in mind when I quoted \$20,000.00 which I had heard through the grapevine was obtained for several examples recently.

I am willing to change my appraisal if you will get figures from the two galleries I mentioned who have been more active in this field in recent years.

Sincerely yours,

EGH/tm



Finally, it is conceivable that one other showing in a European capital could be arranged, but if this materializes you would nonetheless have the prior showing, and I should like to know too if a showing on the Continent subsequent to yours is acceptable to you.

I should be grateful to you for an early answer as I imagine you will have questions, financial and other, which you will want to take up with us. Generally speaking we see ourselves meeting the cost of the exhibition in this country and assuming that the Tate and any other participant will take over once the exhibition is back in New York.

Sincerely,

Frederick S. Wight  
Director  
UCLA Art Galleries

FSW/rs  
Enclosure

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*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

November 1, 1963

Mrs. Edith Greger Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Please accept my apologies in not writing sooner to thank you for the print by Stuart Davis but I've just returned from the hospital where I had an emergency appendectomy. I do want to express my deepest thanks for your kindness in sending this print to me. I am delighted with it.

I hope to see you again soon.

Cordially,

*Wich-*

Richard A. Madigan  
Assistant Director

RAM/11

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325 NORTH WOODWARD  
BIRMINGHAM, MICHIGAN  
313-644-8900



OFFICE: 990 WESTWOOD  
BIRMINGHAM, MICHIGAN  
313-647-2273

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October 28, 1963

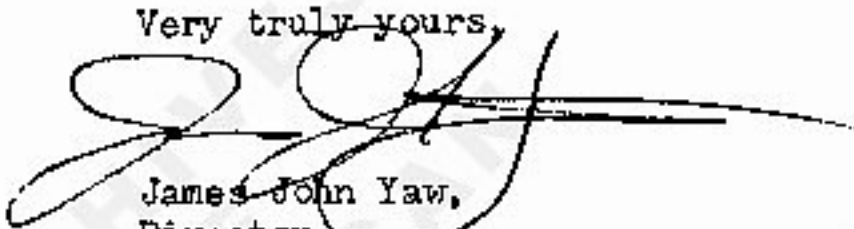
Edith Gregor Halpert Foundation  
32 E. 51st Street  
New York 22, N. Y.

Gentlemen:

While visiting The Gallery in Norwalk, Ohio, I became acquainted with your pamphlet "A B C for Collectors of American Contemporary Art." Mrs Rubinow gave me your address and the prices of 10¢ per copy for orders totalling under 1,000 copies, and 8¢ per copy over 1,000. I also understand that you recommend a selling price of 25¢ per copy.

Enclosed is a check for \$15.00. Would you be so kind as to send, to the office address above, 150 copies of the pamphlet and bill the postage to me?

Very truly yours,

  
James John Yaw,  
Director





October 23, 1963

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I am on my way out of town again, this time to Miami for the Southeastern Museums Conference, but, I want to write you, at this time, to thank you for the great time I had last Thursday and for your hospitality and your many kindnesses. I thoroughly enjoyed it all.

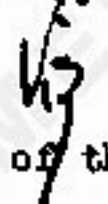
It was very kind of you to show me those Marins, and we are now awaiting the photographs and slides with great anticipation. I hope that this matter can be settled in a short period of time.

As I mentioned to you, very briefly, I am also keen on acquiring prints for our Ralph K. Uhry Collection. I am thinking, at the moment, of that marvelous silk-screen of the lute by Ben Shahn. I have also been thinking about getting a copy of it for myself. Forgive my ignorance, but does museum personnel have the privilege of a discount?

The dinner, the Guggenheim opening and the subsequent drinks and good talk all made for a delightful, heady, evening; again thank you!

With best regards,

sincerely yours,

  
Head of the Museum

GV:mc

Gudmund Vigtel, Head of the Museum

ATLANTA ART ASSOCIATION • 1280 Peachtree Street, N.E. • Atlanta 9, Georgia



FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 69, California

October 30th, 1963

Olympia 2-1444



Miss Jean Lipman, Editor  
Art in America  
635 Madison Avenue  
New York 22, New York

My dear Miss Lipman:

The substance of what follows I told in person to Beulah Allison of your magazine, on her visit to my gallery yesterday. But I have decided, for the record, to put it in writing as well.

My comments concern the article "California After the Figure" by Philip Leider, published in your last issue, which I believe attains a new low in irresponsible art journalism. Although much of this letter must concern itself with the content of Mr. Leider's article, my quarrel is not with him. Mr. Leider is a young, immature and only slightly experienced fellow and he is entitled to his opinions, however erroneous and poorly premised. It is another matter, however, for the editor of one of America's leading magazines to publish such an article in its pages.

Mr. Leider begins by stating, as a fact, in the first sentence, that West Coast figurative painting is "bad". His next assertion - in the second sentence - is that "the West Coast has practically ceased to pay serious attention to....Rico Lebrun, David Park, Elmer Bischoff, Paul Wonner, William Brice, James McGarrel, Roland Petersen, and Richard Diebenkorn". This is so patently absurd that one must not stoop to discuss it, but can only wonder that the article was not consigned to the waste-basket right then and there.

A few sentences later, Leider says: "...the West Coast audience was already (early fifties) beginning to pressure its artists to 'come back home to nature' ". That is an outright untruth. Until three or four years ago, there was hardly any art audience on the West Coast and certainly none for the figurative painters from the Bay Area. Richard Diebenkorn had his greatest success on the West Coast with his non-objective paintings of 1953-54. The collectors of David Park and Elmer Bischoff paintings, prior to their

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1005 Ocean Avenue  
Bohemia, N.Y.  
Oct 25, 1963

The Downtown Gallery  
32 E 51 Street  
New York, N.Y.

Dear Sir,

Please send illustrated catalog  
of represented leading American  
artists. I saw your advertise-  
ment in Art in America.

Thank you.

Yours Truly,  
William Guest



AFA

**Winthrop**

WINTHROP LABORATORIES 1450 BROADWAY NEW YORK 18, N.Y.

Area Code 212 LAcKawanna 4-6400

Cable Address: STERLDRUG NEW YORK

October 17, 1963

Miss Edith Halpert  
% Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Miss Halpert:

Attached is a copy of our letter to you of October 2nd.

As our printing deadline is now at hand, may we still be  
hopeful of securing your permission to reproduce, from a  
color slide we have obtained, the early 19th Century  
American Pheasant - trade sign in your collection?

Thank you again.

Cordially yours,

WINTHROP LABORATORIES

*H. Carson*

Harold E. Carson  
Advertising Department

REC:hw

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October 21, 1963

Mrs. Richard Black, Director  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mrs. Black:

Mrs. Walcott has asked me to tell you that the painting of the Wolfersbergers is being shipped to you for your exhibition, "A Portfolio of American Primitive Watercolors". The insurance valuation is \$1500.00

Sincerely yours,

ADP/tm



ROBERT H. TANNAHILL  
22 LEE GATE  
GROSSE POINTE FARMS 98, MICHIGAN

Oct 25<sup>th</sup>

Dear Mrs. Halpert,

I am glad the Shaler water color reached you. Now I have this further information for you: Length  $7\frac{3}{4}$ " ; height  $4\frac{1}{2}$ ". In certain places pencil has been used to outline the scenery.

I am hoping to be in New York again before Christmas, in which case I will certainly let you know in advance. In the meanwhile my best regards and all good wishes.

Cordially.

Robert Tannahill



October 26, 1963

Associated Hospital Service of N. Y.  
80 Lexington Avenue  
New York 16, New York

Dear Sirs:

Group No. 60693 P

Enclosed please find application for Richard F. Miller.  
Please effect the necessary transfer from his previous  
employer to this group.

Sincerely yours,

Jennie Isaacson,  
Bookkeeper

JII/tm



ESTABLISHED 1909  
DAILY AND SUNDAY

# Honolulu Star-Bulletin

HONOLULU 2, HAWAII, U.S.A.

POST OFFICE BOX 3060  
TELEGRAPHIC ADDRESS: "STARBUL"

For the publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Editorial Promotion  
October 18, 1963

Dear Edith:

Ron Eyer, about whom you wrote me on the 9th, is sitting just a few feet from me and is now an official desk-sitting resident of the small room of News Room outcasts which contains such miscellany as the Food Editor, the Entertainment-Business-Farm News-Boating Editor, and the Promotion Department which has been my one-man chore for the past year.

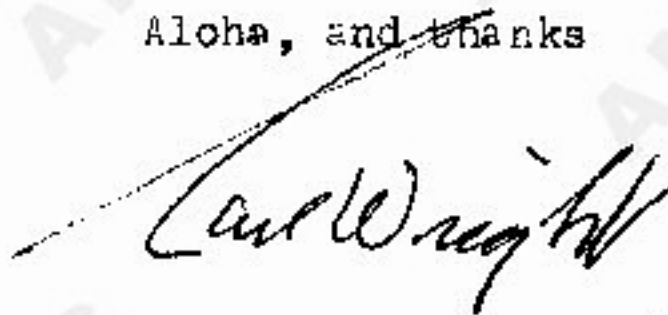
I like him. His background is impressive. He should do much for the paper when he gets his teeth into the job.

Ed Stasack sent me the Emily Genauer clipping...and I was disappointed to find that she only mentions Ed by name without any expository copy to go with what she thought of his work. But even a mention of such complimentary measure...is all to the good. I'll also give Betty a ring and see if I can keep the good public here informed of what's going on in the big city.

We are looking forward to your upcoming show at the academy.

If you intend to pay Hawaii your annual Christmas visit, please let me know the dates of your stay. For the past two years I didn't know you were coming until after the event....

Aloha, and thanks





# GUMP'S

Agencies in:

AGRA  
BANGKOK  
BARCELONA  
COPENHAGEN  
FLORENCE  
HONG KONG  
LISBON  
LONDON  
MADRID  
MANILA  
MUNICH  
PAPEETE  
PARIS  
RANGOON  
TAIPEI  
TEHERAN  
TOKYO  
VIENNA

October 7, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City 22, New York

Dear Edith:

This has been a hectic week. I sure miss Carolyn.

I will get all the information on the Shahns and some of them returned to you within the next few days. Bear with me.

I can't get to New York before the 10th of January and am looking forward to seeing you then.

Don't work too hard, and let me hear from you.

Sincerely,



Helen Heninger  
Director  
Gump's Gallery

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Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Air Mail



October 25, 1963

Mr. Sam Wagstaff, Curator  
Wadsworth Atheneum  
Hartford, Connecticut

Dear Mr. Wagstaff:

In referring to our files I find that you still have in your possession the Stuart Davis casein EIGHTSTOWN TURN-OFF.

As we are down to one remaining example in this medium, I wonder whether you would be good enough to return this at your convenience - unless you are still considering this painting for your project.

Sincerely yours,

EGH/tm



Mrs. Stephen Stone  
180 Elgin St.  
Newton Ctr 59  
Mass.

October 28, 1963

Dear Edith,

I definitely have the feeling that you are avoiding us! Seems as though each time we are out of town, you are in. Can't we get together?

We had a wonderfully exciting visit in Japan and the glow is still showing. Even though it's definitely not a woman's land, I loved every minute and look forward to the time when I can go there again.

It's been ages since we've seen you and we hope very soon to remedy that situation. Most likely, we'll be in New York for Dave's opening and hope we can see you then.

Understand that Will Lane's wedding was most "unusual".

It seems as though his wife worked at Converse a few years back and her uncle has worked there for years. Steve didn't announce where we were going when we left for the Orient, but we sent Bill a cable from Hong Kong, so on our return, he found it was no longer "classified".

I have been trying to get my books up to date and in some kind of order as to when and where some of our paintings have been shown or reproduced. Would you permit me sometime, to sit in your back room and copy this information from your records?

We've had quite a few paintings out lately, and I must get myself organized!

Hope that your summer was a quiet one, so that you are ready for the new season.

We both look forward to seeing you soon,

Fondly,

Sybil

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October 23, 1963

Mr. Yosef Yaakov  
Israel Government  
Office of Information Service  
11 East 70th Street  
New York, New York

Dear Mr. Yaakov:

In going through our consignment invoice records, I note that you still have in your possession three paintings by Abraham Rattner which were picked up in June with a final exhibition date as of July 20th.

Won't you please let me know when we may expect the return of these three consignments.

Sincerely yours,

DGH/tm



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3. 'Landscape and Cloud, New Mexico' by John Marin (1870-1953), 1930.  
Water-colour, 35.5 x 44.4 cm. Waddington Galleries





# ***The Marlin Firearms Co.***

MANUFACTURERS OF RIFLES AND SHOTGUNS

ESTABLISHED 1870

NEW HAVEN 2, CONNECTICUT

October 28, 1963

Address Reply  
ATTENTION INDUSTRIAL DIVISION

to publishing information regarding sales transactions, neither are responsible for obtaining written permission both artist and purchaser involved. If it cannot be listed after a reasonable search whether an artist or user is living, it can be assumed that the information be published 60 years after the date of sale.

Miss Edith Halpert  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thanks for the invitation to Preview Reception scheduled for today. Although I'm not able to make the reception, I look forward to visiting the E. E. Cummings Exhibit.

Sincerely,

  
Stephen J. Schramm  
115 Roseville Road  
Westport, Connecticut

SJS:bas



October 23, 1963

Mr. George D. Culler, Director  
San Francisco Museum of Art  
McAllister Street at Van Ness Avenue  
San Francisco 2, California

Dear George:

The Stuart Davis was picked up and is probably in your possession. A good deal of biographical data appeared on the form you enclosed and was forwarded for any further information. I am now enclosing the biographical notes we ran off in June 1961. Many things have happened since, but it seems to me the fact that he's in ten more museums than those listed is not vitally important. We are updating all our records shortly and will send you the new form. Incidentally, there are also a good many additional publications and "significant exhibitions" all of which will be included at that time.

I'm very sorry that I saw so little of you during your recent visit. I realize that you had a good many things to do and your life is as hectic as mine, but I hope you will be in New York soon again and that we can have a gabfest over a few drinks, etc. Best regards.

Sincerely yours,

EGH/tm



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colors & shape will not be  
less than \$300.

Sincerely  
Maurice Cummings



October 24, 1963

Dear Mrs. Halpert,

We regret that previous commitments prevent our attending the reception at your gallery on Monday, October 28th.

We shall be looking forward to a future invitation.

Thank you for your announcements.

Cordially,

Felicia & Warren Foth



October 19, 1963

Miss Millie Goldsholl  
Goldsholl and Associates  
420 Frontage Road  
Northfield, Illinois

Dear Miss Goldsholl:

As our activities are concentrated largely with museums and collectors who visit the gallery regularly, we do not publish illustrated catalogues of the work of any of our artists. Therefore, I regret that I cannot be of immediate assistance to you. If you are planning to be in New York in the near future, I would suggest that you phone in advance for an appointment so that I may show you a cross-section of Ben Shahn's work in our possession. This includes paintings, drawings and graphics.

Sincerely yours,

RGH/tm



October 19, 1963

Mr. Christopher Huntington  
North Belgrade, Maine

Dear Mr. Huntington:

Thank you for your letter and for the photograph of the painting you have in your possession. As it is rather difficult to judge from a black and white photograph and almost equally difficult even with the help of a color slide, I would very much like to see the original painting if you are planning to be in New York any time within the next month or two or would care to send it to me with someone who may be motoring to New York in the near future. Please let me know your wishes in the matter. I look forward to hearing from you shortly.

Sincerely yours,

John Marin Jr.

JM/tm



country, exhibitions which would not have been otherwise available to this prospective audience.

Perhaps there is no need to consider Bill S 165, for it seems to have been included in the later Bill S 1316. The establishment of a Foundation through Bill S 165 or the Foundation and the Council through Bill S 1316, is, however, in my opinion, vitally necessary at this time, and I particularly urge the enactment of Bill S 1316.

I would like to mention a fear I hold about persons who would be appointed to serve on either the Council or the Foundation. I am sure that great care will be exercised in the selection of public spirited individuals whose interest in the arts may or may not be professional, but who are dedicated people, capable of recognizing what is good in the arts and embrace that good with understanding, enthusiasm and a desire to make it available to all Americans. Persons should be appointed who have a broad point of view of art, not limited to promoting a particular style, conservative or radical, or a particular period, past or present. American art from its earliest days to the present has had in it a virility and creativity that should be exhibited within our country as well as overseas, but a preponderance of any one period or style which would be designated American art would, in my opinion, be harmful to the program.

We hope that provision is made so that leading national organizations in the arts such as the College Art Association, The American Association of Museums, The American Federation of Arts, and the nation's major museums of art will have a voice in nominating members

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GEORGE SUYEOKA

Born in Hawaii 1926

Residing in Chicago - 14 years

STUDIED at the Art Institute of Chicago,  
graduated 1953 - offered scholarship

EXHIBITIONS:

Audubon Artists Annual, 21st Annual, at National Academy Galleries, 1968

Pennsylvania Academy, 158th Annual Water Color Exhibition, 1968

American Federation of Art Graphic Show, 1968, circulated  
through the Middle East

Butler Institute of American Art, 1962, MidYear Show, (1 oil & 1 watercolor)

Illinois State Fair Exhibition, 1962

Artist Guild of Chicago Exhibitions (Award 1962)

COLLECTIONS:

Follett Publishing Company

International Minerals and Chemicals Corporation

Harold Joachim, curator prints and drawings, Art Institute of Chicago

Village of Oak Park, Illinois

American Federation of Art



October 29, 1963

Dr. Saul Feigman  
R. F. D. #1  
Glen Head, Long Island  
New York

Dear Dr. Feigman:

On September 26th - at the suggestion of our accountant - I wrote asking whether you would be good enough to send us a letter to indicate that Mr. Schlessenger's check should be credited to your account. I would be most grateful if you would take care of this so that our records may be straightened out.

Sincerely yours,

EGH/ tm

*trans*  
*Dr Paul Schlessenger*  
*6/14/62 - 300 to*  
*Dr Mrs A. Feigman*  
*ape*



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Private Mailing Card  
YORK 17  
21 OCT  
1963

GRAND CENTRAL  
STATION



Dumont Gallery  
32 East 51st  
NYC  
N.Y.



October 29, 1963

Mr. Wilson Schoellkopf Jr.  
Young Collections  
3707 Rawlins Street  
Dallas 19, Texas

Dear Mr. Schoellkopf:

This is to advise you that the two paintings listed below will be available for your Young Collections exhibition at the Dallas Museum.

Tseng Yu-Ho	Secrets of Life	\$300.00
Isami Doi	Fleeting Clouds	500.00

Betty Marcus came in again and confirmed this selection.

Won't you please let us know who will make the pick-up at the gallery and the approximate date so that we may have the material in readiness for you. Will you also please advise me whether you would like to have photographs for publicity. Incidentally, Betty Marcus also thought it would be a good idea to include one of two Tseng Yu-Hos which Mr. and Mrs. Murchison purchased recently and now have in their possession.

Sincerely yours,

EOH/tm



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**ERASTUS SALISBURY FIELD**

Subject: PIERCE, MRS. FRANKLIN ( *1827* )

Place:

Biography:

Size of canvas: " x inches

Date:

Owner: The Downtown Gallery, New York, N.Y.

Exhibited:

Repro-duced:

Description: (Write on left hand of back of card)

Unknown subjects  
**ERASTUS SALISBURY FIELD**

Subject: WOMAN OF NATICK *1827*

Place:

Biography:

Size of canvas: " x inches

Date: c. 1827

Owner: The Downtown Gallery, New York, N.Y.

Exhibited:

Repro-duced:

Description: (Write on left hand of back of card)

**ERASTUS SALISBURY FIELD**

Subject: PIERCE, FRANKLIN *1827*

Place:

Biography:

Size of canvas: " x inches

Date:

Owner: The Downtown Gallery, New York, N.Y.

Exhibited:

Repro-duced:

Description: (Write on left hand of back of card)



October 26, 1963

Gripoi Custom Framing  
200 East 59th Street  
New York 22, New York

Gentlemen:

Will you please make out a bill for the framing on  
Cummings' paintings - to Mrs. E. E. Cummings, 4  
Patchin Place, New York 11, New York, and mail it  
to her directly. We are retaining the bill you sent  
us in the event that she does not come through with  
a payment.

Sincerely yours,

EGH/tm



October 30, 1963

Mrs. James Sibley Watson Jr.  
6 Sibley Place  
Rochester, New York

Dear Mrs. Watson:

I was very happy to meet you and regretted that you stayed with us so short a time. I did want to express my personal thanks for your kind cooperation in lending us so many of the paintings now on display.

Mrs. Cummings dropped in yesterday and we made up a final price list on the paintings available, including the two which Miss Nash advised me you had decided to purchase. I am therefore enclosing our invoice as a record and will include these with the group which you so generously lent us, directly after the show closes.

Sincerely yours,

EGH/tm



# SAN FRANCISCO

MALLISTER STREET AT VAN NESS AVENUE . SAN FRANCISCO 2, CALIFORNIA . HEMLOCK 1-2040

## MUSEUM OF ART

October 25, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

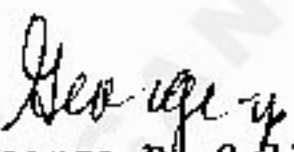
Dear Edith:

Thanks much for the information on Stuart Davis and for your help again in lending to the SECA show.

It was good to see you in New York. I hope you and Fred had a good time on the floor with the Davis photographs. This is certainly the time for a Davis show now that we have so many people exclaiming over "new" developments that he did years ago.

I'll look forward to my next trip East.

Yours sincerely,

  
George D. Culler  
Director

GDC:tp

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October 28, 1963

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

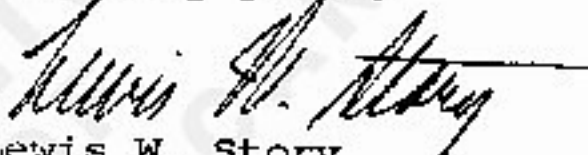
Dear Mrs. Halpert:

At the close of our summer annual the Tseng Yu-Ho painting, A Labyrinth, was packed and shipped to Santini Brothers for delivery to you. I am at a loss to understand why it has not been received and we are inquiring at Santini Brothers. I'm sure that you will hear from them within a day or so.

We would have been delighted to have been able to keep the painting here for our permanent collection but unfortunately it was just impossible. May I say however, that we greatly appreciate your cooperation in making it available for our exhibition. We are always grateful for your generous assistance and interest.

Mr. Fred Bartlett of the Colorado Springs Fine Arts Center and I are planning to be in New York the early part of December. We will call at the gallery and I will hope that I have the opportunity to meet you.

Sincerely yours,

  
Lewis W. Story  
Assistant Director

**The Denver Art Museum**

West Fourteenth Ave. and Acoma St. | Denver, Colorado | 80204 | Telephone 297-2793

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October 19, 1963

Mr. Sterling D. Emerson, Director  
Shelburne Museum  
Shelburne, Vermont

Dear Sterling:

Now that all the museums of contemporary art have discovered that folk art represents the roots of modern painting and sculpture, I'm afraid you will be bothered considerably and here I am again.

Marvin S. Sadik, who is organizing a very important exhibition - particularly at this time - mentioned that the Priors which I had recommended would not be available for the occasion. At this point I am getting into the act, as I think it would be good not only for the Bowdoin College Museum but also for the Shelburne Museum as this type of publicity, by bringing the collection into another context and into another catalogue, will be distributed widely.

I understand also that the Des Moines Art Center and the Addison Gallery are planning an exhibition entitled "Signs of the Times", the idea for which emanated from our previous show entitled "Signs and Symbols: USA", and that a number of loans will be requested from the Shelburne Museum. Again, I would urge you to cooperate. In this instance, the dates of the two exhibitions will not conflict.

I had hoped to get to Shelburne this summer, but it was an unusually difficult one for me. I hope to get there next Spring as I am eager to see the additions, changes, etc. - and of course you and Marion. My very best regards.

Sincerely yours,

EGH/tm



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October 21, 1963

Miss Gildan Curl, Curator  
2 Saint Paul Art Center  
476 Summit Avenue  
Saint Paul 2, Minnesota

Dear Miss Curl:

We are sorry to inform you that the gallery will not be able to submit any drawings for your exhibition, DRAWINGS, USA.

We have no drawings by the artists listed after 1960.

Sincerely yours,

Alice Nash



October 23, 1963

Mr. Henry Geldzahler  
Metropolitan Museum of Art  
Fifth Avenue at 82nd Street  
New York 28, New York

Dear Mr. Geldzahler:

In referring to the records, I note that you still have in your possession two transparencies which you borrowed in June . Stuart Davis' "Something on the Right Ball" and Georgia O'Keeffe's "Wall with Green Door". If you are through with these, would you be good enough to return them for our files.

Sincerely yours,

EGH/tm



AMHERST COLLEGE

*Amherst, Massachusetts*

DEPARTMENT OF ROMANCE LANGUAGES

October 19, 1963

Dear Mrs. Halpert, I have your good letter of yesterday and am quick to answer. The information is very gratefully received indeed and I am overwhelmed to have photos too. I can see immediately from them that the WOMAN OF NATICK is very closely in the class of some of Field's early Hartford portraits with the same "aura", chair with curlicued arm, spastic fingers etc. You will see several others like her if you see our Hartford show (at the Conn. Historical Society, 1 Elizabeth St., after Nov. 3 until the end of the month) and we are persuaded that he did these c.1830 when he was there. They are earlier than any others except the very few such as the BIEL LEDOYT at the National (dated 1827).

The Pearce man and wife I'd put with many others we can date at c.1835. The hand draped on a maple chair is characteristic of this period. There will be some at Hartford from Winsted which are dated in Field's

for to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by be published 60 years after the date of sale.



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October 26, 1963

Mr. Perry T. Rathbone, Director  
Museum of Fine Arts  
Boston 15, Massachusetts

Dear Mr. Rathbone:

Thank you for your letter and the very pleasant news. We have held on to this painting all these years in the hope that it would find the ideal home and I can't think of anything better than the B. M. F. A. This, together with the watercolors the museum owns, makes an excellent representation for the artist. I thought you would like to have the provenance of MOVEMENT - SEA OR MOUNTAIN AS YOU WILL, which is enclosed.

As you requested, we are also enclosing our invoice, less the museum discount.

Sincerely yours,

EGH/tm



HFA

October 18, 1963

Mr. Reginald F. French  
657 South Pleasant Street  
Amherst, Massachusetts

Dear Mr. French:

I am enclosing four photographs of paintings by Erastus Field and am listing whatever information I have below.

MR. AND MRS. FRANKLIN PEARCE - Oil on canvas 29x36" c.1820

I found these in Cambridge, Massachusetts in 1937 and the dealer gave me the above title with complete assurance. As I previously mentioned, there was no reason to usurp another name as it meant nothing one way or another. Some years later I purchased for Mrs. Rockefeller another pair which I thought were from Hadley, Massachusetts. Incidentally, the dealer advised me that she had found my pair in New Hampshire. All this was 26 years ago, before Erastus Field was generally acknowledged one of the leading folk art painters.

THE WOMAN OF NATICK - Oil on canvas 25 $\frac{1}{2}$ x34 $\frac{1}{4}$ " c. 1815

Found in Natick, which suggested the title to me. This was in 1940. I had this listed as anonymous, but Mary Black of Williamsburg suggested the Field attribution and I certainly agree with her now that I've had an opportunity to study the two pictures together.

THE PLAGUE OF DARKNESS - Oil on canvas 46x35" c. 1880

I find a note to me from Mary Black to the effect that the series bears an earlier date. I will be glad to conform. As you note, it is in bad condition, but a restorer advised me that the inpainting would not be in vital areas and could be attended to effectively after relining.

Now I find some additional data in reference to the first pair and am quoting verbatim. The post mark, I note, is April 8, 1955.

"Mrs. David E. Berkowitz, 8241 New Second Street, Elkins Park, Philadelphia 17, Pennsylvania

Dear Mrs. Halpert: Mrs. Victor H. Wesson of Baptist Hill, Palmer, Massachusetts told me that the "Pearce" portraits at Williamsburg are really the Wileys. The wife was Climens Everentia

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from the desk of **FELIX LANDAU**

October 31, 1963

Dear Edith:


I thought you might like to  
see this letter.



Will take care of  
our unfinished  
business within the next  
2 weeks.





  
October 26, 1963

Mr. Ralph F. Colin  
Administrative Vice President  
Art Dealers Association of America Inc.  
575 Madison Avenue  
New York 22, New York

Dear Ralph:

After some consideration I have decided to reduce my valuation on the Harnett to \$15,000.00. The photograph is attached. I'm also returning the Prendergast material as I have no idea whatsoever as to the current valuation.

Sincerely yours,

EGH/tm



October 19, 1963

Mr. Bartlett H. Hayes Jr., Director  
Addison Gallery of American Art  
Andover, Massachusetts

Dear Bart:

In some recent correspondence with Tom Tibbs, I learned that you are planning an exhibition entitled "Signs of the Times" to be held in February.

Since you did not see the exhibition we had here entitled "Signs and Symbols: USA", I am enclosing a catalogue together with my publicity release. Also, under separate cover, I will send you a set of photographs of the installation which shows a good many of the objects included in this exhibition, a number of which I imagine you will borrow for the occasion. The catalogue lists the names of the owners and you will note that the majority were borrowed from Shelburne and Williamsburg. We filled in the gaps with objects the gallery owns or from my private collection.

Because of the newspaper strike, which extended throughout the entire show, the press clips are limited but there was a very interesting article in Art Voices, May, 1963 issue on pages 7 and 11 and on the back cover. I am sure that, if you so desire, you can obtain a copy from the publisher. There was also a spread in Life Magazine and other publications, but the T. V. programs really did a job in comparing "Signs and Symbols" of the 18th and 19th century with the pop art of today. I regret that I did not keep a record of this as it was great fun.

In any event, if you are interested, I shall be very glad to show you what material we have, both in the way of objects and the various clippings as well as a complete set of photographs.

I hope this will serve as a "puller-inner" and that I will have the pleasure of seeing you soon. My very best regards.

Sincerely yours,

EGH/tm



**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

310 GENESEE STREET

UTICA, NEW YORK

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

October 24, 1963

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

Enjoyed seeing you. Enclosed is the Raphaele Peale catalog I promised to send you. The William Harnett, "A STUDY TABLE" was purchased by us in 1957 for \$19,800. We now insure it for \$35,000.

John said <sup>you</sup> he would let us know the price of the 1903 Marin oil, "NO. 21", 12" x 9". I'll let you know about the Broderson and Stasack next week.

As ever,

*Edward*

Edward H. Dwight, Director

EHD:mwh  
Encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Sloan Galleries of American Paintings, Valparaiso University, Valparaiso, Indiana

October 29, 1963

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of October 4 in which you very generously offered to supply 15 paintings to our Marin exhibition February 9 to March 20th.

Although perhaps it is early to select the paintings you will send to the show, I feel I need to begin shortly to write institutions and private collectors to arrange to borrow paintings from them. Since my borrowings from others depend to a great extent upon what is borrowed from you, I would appreciate receiving your photographs and suggested list of paintings in institutions at your earliest convenience.

I followed your good suggestion and wrote to obtain a copy of the U.C.L.A. catalogue of their large Marin exhibition, but they wrote back that it is out of print (Wittenborn gave me the same response). If you know of another source for this catalogue, please let me know.

Thank you.

Sincerely,

Richard Bruger, Curator

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CHARLES L. REESE, JR.  
WILMINGTON, DELAWARE  
P. O. Box 1086

Mr. and Mrs. Charles Lee Reese, Jr.  
regret that they are unable to  
accept the kind invitation of  
The Downtown Gallery to cocktails  
on Monday, October 28.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 23, 1963

Miss Emily Genauer  
New York Herald Tribune  
230 West 41st Street  
New York, New York

Dear Emily:

I have just received a letter from Carl Wright of the Honolulu Star-Bulletin advising me that he introduced himself to Ron Eyer and "I like him. His background is impressive." I thought you would like to know and also the fact that I had written to my many friends to entertain him, etc.

Best regards.

Sincerely yours,

EGH/tm



These friends are the famous color expert Louis Corday  
and his wife - the photographer who made all of  
these beautiful slides I sent to you.

The other friend is young Don Macpherson the artist  
who is a gifted painter in fact - Please do not bother to  
<sup>this is the encouragement</sup>  
answer unless, again, looking forward very much to  
the E.E. Cummings slides, and meeting you then.

Sincerely

Hildegard Lasell Waters



October 28, 1963

Art Dealers' Association  
575 Madison Avenue  
New York, New York

Gentlemen:

I wish to have an appraisal made on 37 drawings by  
Ben Shahn. These drawings were in a portfolio called  
"The World of Sholem Aleichem". The drawings were  
purchased as a group from the Downtown Gallery in  
1954 and were dated 1933. Any further information  
concerning them can be received from Mrs. Edith Halpert  
of the Downtown Gallery.

I wish this appraisal made for the purpose of a gift,  
as Mrs. Straus and I are giving the drawings to an  
educational institution. I would appreciate this  
information being given to me as soon as possible.  
I understand there is a charge for this appraisal, which  
I will be more than glad to pay.

Yours very truly,



RDS:fls



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**Fairweather • Hardin Gallery**

**141 East Ontario Street, Chicago 11**

**Michigan 3-0007**

October 21, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery, Inc.  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

This is on official paper but a personal note and a personal check for \$2,500 for a very beautiful Davis casein, entitled Closed Circuit, 1962. It's mine - all mine - and I love it, and I think Lou Hardin will feel the same way.

Sally and I enjoyed being with you and as always felt a great camaraderie.

Best,

*Shirley*

P.S. You still are writing to our old address of 139 E. Ontario instead of 141 E. Ontario, so better change your records! If you have already shipped the painting to 139 please advise me immediately, as it could easily be stolen. Am so excited, why not advise me when you ship it anyway?



appreciation for any  
information you may  
have. I remain

Yours truly,  
Eleanor Shepatin

Sent  
Catalogue  
10/25/67

Ms. Nathan Shepatin  
111 Park St  
Madison, Iowa  
New Haven, Conn.



science, or education or public health. All realized the basic fact that the main support of art in the United States has always come from private sources and that this basis of support is not likely to change radically in the foreseeable future. They all agreed, however, that the national government does have important functions to perform -- functions that private institutions cannot perform at all or not so well.

The speakers were in agreement that United States Government activity in the arts should adhere to artistic standards at least as high as those held by private enterprise, and that these art activities should be free of politics, and that the government should respect the individual artist's complete freedom of expression.

It was the consensus of their opinions that the fields of activity in which the government obviously has a vital concern included international cultural exchanges; architectural design of public buildings and city as well as area planning; the use of painting, sculpture and decorative arts in public buildings; and the relation of museums to the Federal Government, through exemptions from income taxes and classification of contributions to museums as tax deductible, which they felt should be raised to the 30% allowed other educational institutions instead of the 20% deduction which is now the law.

Mr. Lloyd Goodrich in the summing up of the Convention said "We all recognize that there are dangers in governmental art activities but the most extreme danger is that of control of ideas and individual expression ... however, we should not forget the long tradition of American freedom and the most insidious danger we face is that of official apathy."

Before publishing information regarding sales trends of art, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search, whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



October 24, 1963

The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, N. Y.

Gentlemen:

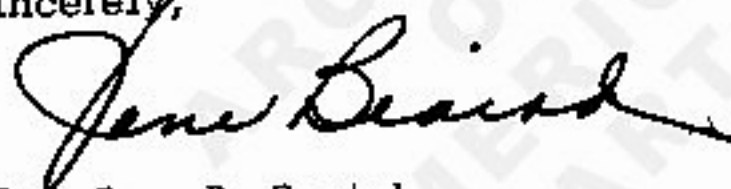
I am writing with regard to two recent purchases made by Mr. John D. Murchison from your gallery.

I understand Mr. Murchison purchased two Dsui-paintings by Tweng Yu-Ho; one entitled "Fellowship - 1962" and the other, "Curtain Call - 1960".

I am in the process of cataloging all of the works of art in Mr. Murchison's collection and need the following information from your files: biographical data on the artist, medium, size, any brochures or pamphlets you might have available. Also, any pertinent information you might deem advisable to have in this catalogue file.

Thank you so much for your help.

Sincerely,



Mrs. Jane R. Beard,  
5754 Southwestern  
Dallas, Texas



P. S. If I have not thanked you for shipping the Cummings painting so promptly, forgive me and accept my belated expression of gratitude. The show is lining up very well and I have just had word from Harris Prior advising me that he too will have the Cummings and Shahn exhibition, opening on December 2nd.

Yours truly,  
[Signature]

I am very glad to hear that the Cummings painting is so well received. I hope it will continue to bring you a great deal of pleasure.

Thank you very much for your letter of the 10th. I am glad to hear that you are well.

Yours truly,  
[Signature]

I am very glad to hear that the Cummings painting is so well received. I hope it will continue to bring you a great deal of pleasure. I am also glad to hear that you are well and that the show is lining up very well.

I am very glad to hear that the Cummings painting is so well received. I hope it will continue to bring you a great deal of pleasure. I am also glad to hear that you are well and that the show is lining up very well.

Yours truly,

[Signature]

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to the National Council on the Arts and/or the National Arts Foundation.

In conclusion, I would like to say that enactment of Bill S 1316 should prove of immeasurable assistance in dissemination of the arts to the American people, which will give rise to fresh and vital experiences among the vast and expanding art public so avid to learn about art, now developing all over the nation.

The American Federation of Arts has supported the establishment of a National Advisory Council on the Arts since a bill was first introduced in 1955 and has expressed its support strongly each succeeding year. We now are hopeful that Bill S 1316 will be enacted as we wholeheartedly support this bill.

I thank you for permitting me to express my views as Director of The American Federation of Arts.

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ALBANY INSTITUTE OF HISTORY AND ART

125 Washington Avenue  
Albany 10, New York  
Tel.: Area Code 518. 463-4478

November 1, 1963

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

The Collections Committee of the Albany Institute of History and Art met yesterday and one of the things accomplished was a decision on the Charles Sheeler painting. They accepted your offer of \$1350 net.

If our catalog number shows anywhere on the back will you be good enough to remove it?

We are very interested in the use to which this will be put, a curator's study collection.

Sincerely,

*Janet R. MacFarlane*  
Janet R. MacFarlane  
Director

*check  
1350 -  
ack slip + 100 letter  
head*

*Artist: Charles ~~Sheeler~~ Sheeler  
oil on wood panel*

*D.C.*

*Little Landscape 1913  
measurements 14" x 10 1/2"*

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ESL

✓  
Emma Swan Hall  
accepts with pleasure  
the kind invitation of  
The Downtown Gallery  
to a Preview Reception  
of E. E. Cummings' Retro-  
spective Exhibition on Monday  
October 28<sup>th</sup>.



*The President and Trustees*  
*of*  
*The Corcoran Gallery of Art*  
*request the honor of your presence*  
*at the preview of*  
*Progress of an American Collection*  
*Friday evening, October the twenty-fifth*  
*from eight-thirty to eleven o'clock*

*Black Tie*



October 29, 1963

Mr. H. Westerman  
1367 - 47 Street  
Brooklyn, New York

Dear Mr. Westerman:

Will you please pick up a large Zorach sculpture on Monday morning - November 4th - in time to deliver it to Hayes warehouse before they close at 12 noon.

The sculpture is large and heavy and will take two men.

The bill for this job should be sent directly to Dr. John A. Cook, 130 East End Avenue, New York.

Thank you.

Sincerely yours,

Tracy Miller,  
Secretary to Mrs. Halpert

*Cancelled  
by phone  
10/31/63*



Mr. Robert D. Straus  
Page Two

the date of the gift or proposed gift, the name of the work and the artist, from whom purchased, the date of the purchase and the purchase price, the medium and support.

As to the rest of the material required on the Information Form, I suggest you simply add a rider to the Form indicating that the material consists of 37 drawings constituting a collection called "The World of Sholem Aleicham" and varying in size from \_\_\_\_\_ to \_\_\_\_\_ (or perhaps all one size). If the drawings are signed and dated, you should so indicate. Any other identification of the series will be helpful.

You should, of course, state the condition of the drawings, the former owners of any, the exhibitions in which they appeared, and the references in publications, if any.

You will note that there is a schedule of our charges included in the Letter Agreement. In this case, we will, of course, make a single charge for the entire appraisal, based upon the total value of the appraisal rather than on a per piece basis.

Sincerely yours,

RALPH F. COLIN

Ralph F. Colin  
Administrative Vice President

RFC:j1 A735  
Enclosures

cc: Mrs. Edith G. Halpert

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University of Notre Dame

Notre Dame, Indiana

The University Art Gallery

October 22, 1963

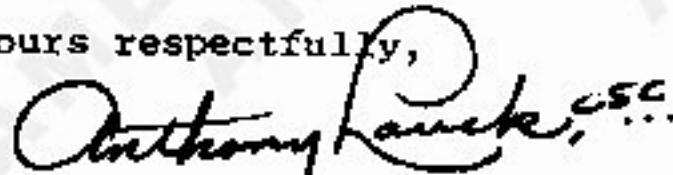
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your recent letter, and for letting me see the reproduction of a painting of the late Pope John by Frederick S. Wight. I enjoyed it and showed it to a number of people.

At the present time I could not interest our Committee in a possible acquisition of this painting. I hope that this letter will find you well and enjoying a pleasant autumn season. My good wishes to you and the members of your staff.

Yours respectfully,



Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery

AJL/pz  
Enc.

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October 26, 1963

Dear Mrs. Cummings

The two paintings that you wish to hold, the self portrait that you photographed and sent into the gallery and the portrait with the green cap and the paint box have been marked.

The prices that you have specified will be adhered to as you requested. The watercolors will be priced from \$300 dollars and the oils from \$500 dollars. These prices include the thirty three and one third percent commission which is due the gallery.

I hope that this meets with your satisfaction.

Sincerely yours,

Alice Nash



**ART DEALERS ASSOCIATION OF AMERICA, INC.**

575 MADISON AVENUE NEW YORK 22

**BOARD OF DIRECTORS**

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AND COUNSEL

MURRAY HILL 8-7800  
AREA CODE 212

CABLE ADDRESS  
"ARTDEALAS, NEWYORK"


October 21, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York, New York

Dear Edith:

Thank you for your letter of October 19 in prompt reply to mine. I had previously referred the matter to Hirschl & Adler as well as to you and Knoedler's, but Hirschl & Adler is refusing to make any appraisals for us. I was not aware that Milch had any knowledge in the field and I shall immediately make the reference to them. As soon as I have a reply, I shall promptly communicate with you again.

Sincerely,

  
Ralph F. Colin  
Administrative Vice President

RFC:j1 A735

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Sorry we couldn't even  
reply on time -

There are too many  
regrets. Let's get together  
soon -

Jim joins in everything

Oct 21

Dorothy  
Schramm  
Sowa



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**MUNSON-WILLIAMS-PROCTOR INSTITUTE**

310 GENESEE STREET

UTICA, NEW YORK

ADMINISTRATION -- WILLIAM C. MURRAY, PRESIDENT

October 30, 1963

Mrs. Edith Gregory Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N.Y.

Dear Edith:

Some friends of mine who own and operate a de luxe resort in the Bahamas talked with me about the possibility of their getting an up-and-coming young artist to spend at least the vacation season with them at no cost to the artist.

The feeling apparently was that someone who had real promise and would like to receive his board and room free might be an added attraction which they could point to for the education and the entertainment of their guests.

I cannot promise anything on this, but if you do have the names of some young artists whom you feel show extreme promise I will be glad to submit them to my friends, and we will see what will develop.

With best regards,

Sincerely,



William C. Murray, President

WCM/dwc



LAW OFFICES OF  
RUBIN, BAUM & LEVIN

MAX J. RUBIN  
FREDERICK BAUM  
ABRAHAM G. LEVIN  
JACK C. FRIEDMAN  
IRVING CONSTANT  
BERNARD STEBEL  
ROBERT B. GLUCKMAN  
RONALD GREENBERG

598 MADISON AVENUE  
NEW YORK 22, N. Y.  
PLAZA 9-2700

October 24, 1963

Mrs. Edith G. Halpert  
Downtown Gallery, Inc.  
32 East 51st Street  
New York, New York

Dear Edith:

I have been reviewing with Mr. Oberfest the problem of inventory valuation in connection with your return for the year ended August 31, 1963.

It appears clear from the thorough review which Mr. Oberfest has made of your returns for prior years back to August 31, 1958 that the amount of your closing inventory each year was in the neighborhood of 30% less than the cost figures at which you carried the items in your inventory book. You were entitled under the tax law to take each item of your closing inventory at its actual cost to you or at its market value, whichever was lower. Apparently, you had written down the actual cost by this 30% factor in earlier years because you felt that that was justified at the time.

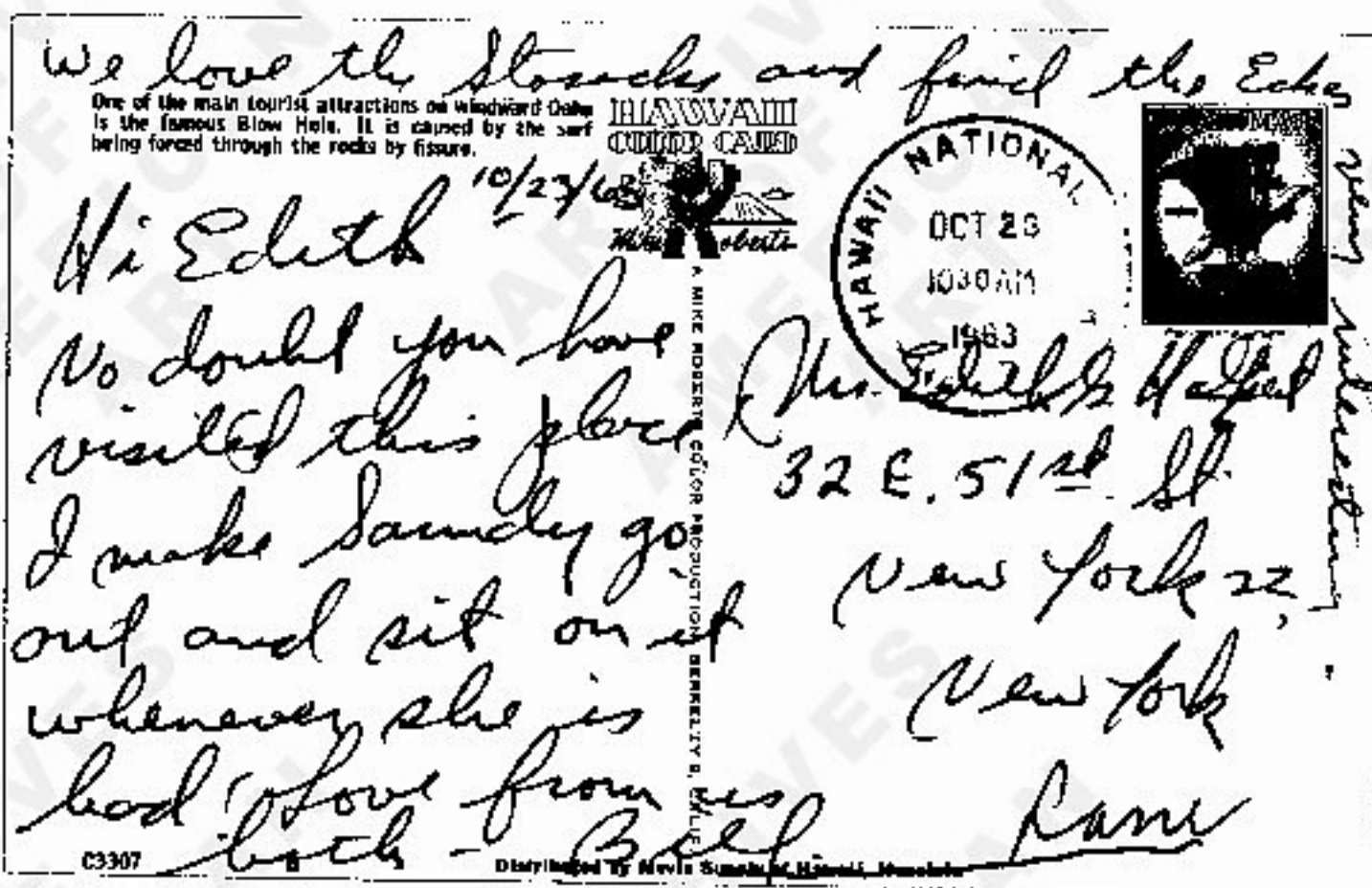
Your taking the 30% discount would have been in accordance with the customary practice if you had actually written down the items which had decreased in market value in the respective years when you take the discounts. The difficulty has arisen because your inventory book did not reflect this actual write down of discount but it was only reflected in your income tax return in the total figure given each time in your closing inventory.

When it was necessary to fix the closing inventory at August 31, 1962 in preparing your return for that year, we reviewed this whole matter with you at that time. We then pointed out that, to be consistent, an approximately 30% discount would have to be taken against the figures at which you carried the items in your inventory book. We also stated that what should be done is that you should actually write down the respective items

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11 Whittier Avenue  
Pittsfield, Mass.  
October 19, 1963

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Below is an excerpt from the letter from the Philadelphia Museum of Art in reply to our request to use two glossy prints of pieces from the Sheeler collection:

We can send you thirteen, eight by ten glossy prints showing the complete installation of the Shaker Exhibition at one dollar per print. As for photographs of the two individual pieces you requested, it will be necessary for you to obtain permission from Mr. and Mrs. Charles Sheeler in order for us to release the prints.

If you will send me a copy of Mr. and Mrs. Sheeler's permission to publish their two pieces and the number of photographs you will need of the exhibition, I will forward them immediately.

Signed Beatrice B. Wolfe  
Assistant Curator - Decorative Arts

We enjoyed seeing you last Thursday morning and appreciate all you have done to further our Sheeler project.

Sincerely yours,

*Edward Deming Andrews*  
Edward Deming Andrews

For publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or researcher is living, it can be assumed that the information may be published 60 years after the date of sale.



ALLAN D. EMIL  
680 MADISON AVENUE  
NEW YORK 21, N. Y.

COPY

October 18, 1963

Metropolitan Museum of Art  
Fifth Ave. & 82nd Street  
New York, N. Y.

Attention: Mr. Kashey

Dear Mr. Kashey:

I talked to you the other day about offering to contribute a Kuniyoshi to the Museum.

Enclosed you will find a photograph of the painting, which is entitled "Broken Objects" and is an oil 50 x 30.

The painting at the present time is on loan through the Museum of Modern Art to Ambassador Reischer in Tokyo. This is part of an arrangement which the Modern Museum has made to supply the embassies with works of art.

Mrs. Halpert of the Downtown Gallery will be very glad to talk with you or Mr. Hale about the painting and you should feel free to talk with her, as I have already spoken to her about this.

I would appreciate it if you would talk about this to Mr. Hale and also ask you to let me have the return of this photograph as it is the only one I know of.

Sincerely,

*Allan D. Emil*

ADR:sw  
Encl.  
#211

cc: Mrs. Edith G. Halpert

Dear Edith:

Thanks for your help.  
Sincerely,

*Edith G. Halpert*

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